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ESSAYS

ON

PHYSIOGNOMY;

FOR THE PROMOTION OF THE

KNOWLEDGE AND THE LOVE

OF

MANKIND.

WRITTEN IN THE GERMAN LANGUAGE

BY JOHN CASPAR LAVATER,

AND TRANSLATED INTO ENGLISH

BY THOMAS HOLCROFT.

SECOND EDITION.

ILLUSTRATED BY FOUR HUNDRED AND EIGHTEEN ENGRAVINGS.

VOL. III.

TO WHICH ARE ADDED,

ONE HUNDRED PHYSIOGNOMONICAL RULES,

A POSTHUMOUS WORK BY MR. LAVATER,

AND

MEMOIRS OF THE LIFE OF THE AUTHOR,

Compiled principally from the LIFE of LAVATER, written by his Son-in-Law G. GESSNER.

LONDON:

PRINTED BY C. WHITTINGHAM,
Dean Street, Fetter Lane;

FOR H. D. SYMONDS, 20, AND J. WALKER, 44, PATER-NOSTER-ROW; VERNOR AND HOOD, POULTRY; AND CUTHELL AND MARTIN, MIDDLE-ROW, HOLBORN.

1804.

CONTENTS.

VOL. III.

Page

I. EXTRACTS from authors, with remarks 1
A. Some physiognomonical extracts from an essay inserted in the Deutschen museum ..... *ib.*
B. Extracts from Maximus Tyrius 16
C. Extracts from a manuscript by Th— 19
D. Extracts from Nicolai 31
E. Extracts from Winkelmann 33
F. Miscellaneous quotations 37
G. Passages or miscellaneous physiognomonical thoughts from Holy Writ, with a short introduction 42
G. Miscellaneous extracts from Kæmpf's Essay on the Temperaments, with remarks 54
H. Physiognomonical anecdotes 59
II. Concerning temperaments 62
III. Signs of bodily strength and weakness 75
IV. Medicinal semeiotics, or the signs of health and sickness 79
V. National physiognomy 85
A. My own remarks ..... *ib.*
B. Extracts from other authors 90
Buffon ..... *ib.*
Professor Kant 99
Winkelman 104
M. de Paux 107
Lentz 110

Page

Camper 112
Man of Literature at Darmstadt 114
C. Physiognomy of towns and places 124
D. Conclusion of national physiognomy..... 126
VI. Resemblance between parents and children 128
A. General remarks ..... *ib.*
B. Remarks on the opinions of Buffon, Haller, and Bonnet, concerning the resemblance between parents and children 137
Extracts from Bonnet 139
VII. Observations on the new-born, the dying and the dead 145
VIII. Of the influence of countenance on countenance ... 148
IX. On the influence of the imagination on the countenance 152
X. The effects of the imagination on the human form ... 156
XI. On certain individual parts of the human body 163
A. The forehead ..... *ib.*
B. The eyes 171
C. The eyebrows 181
D. The nose 185
E. The mouth and lips..... 189
F. Teeth 195
G. Chin..... 197
XII. Women 198
XIII. Male and female 205
A word on the physiognomonical relation of the sexes 210
XIV. Of the physiognomy of youth 212
XV. A word to travellers 216
XVI. A word to princes and judges..... 224
XVII. A word to the clergy 229
XVIII. Miscellaneous countenances 231
A. Physiognomonical denominations of countenances elucidated..... *ib.*
B. Miscellaneous thoughts 235
Additions 241

Page

On the hair 242
Additions to the second fragment on the temperaments 243
——————— third chapter, on bodily strength and weakness 249
——————— national physiognomy 251
Swiss and Zurich countenances ..... *ib.*
Citizens of Zurich..... 257
Georgian and Bashkir 266
Additions to the fragments, vi—x. 270
Mother marks..... *ib.*
Additions to fragment xi—Foreheads 275
On the eyes 296
Outlines of eyes after Le Brun..... 307
Additions to the nose, mouth, and chin 309
——————- fragment xii.—On women 319

One Hundred Physiognomonical Rules... 323
Preface by the Editor 327
Physiognomonical rules..... 333
General rules..... *ib.*
Forehead ..... 336—340
Wrinkles of the forehead..... 341—343
Eyes ..... 343—349
Eyebrows 350, 351
Nose ..... 351—355
Lineaments of the cheeks 355, 556
Mouth.....356—361
Chin .... *ib.*
Forehead and mouth 362
Stupidity..... 363—366
Folly 367
Variable character..... *ib.*
Sophists and knaves 368
Obstinacy ..... *ib.*
Women ..... 369—372

Page
Warts 372
Worthless insignificance 373
Caution 374
Hypocrisy and Irresolution ..... *ib.*
The Smile 375
Persons to be avoided ..... *ib.*
Ambiguous characters 377
Thinkers ..... *ib.*
Voluptuaries 378
Harsh characters ..... *ib.*
Characters to be avoided ..... 379—386
Caution 382
Discordant characters 383
Manly character 384
On the lines of animality 387

DIRECTIONS TO THE BINDER.

PLACE the Cuts to front the pages as marked in the plates: when several Cuts belong to one page, let them follow in numerical order.

I.

EXTRACTS FROM AUTHORS, WITH REMARKS.

A.

SOME PHYSIOGNOMONICAL EXTRACTS FROM AN ESSAY INSERTED IN THE DEUTSCHEN MUSEUM (A GERMAN JOURNAL OR REVIEW.)

I SHALL only extract some particular observations from this essay; and, in general, only those which I suppose to be importantly true, importantly false, or ill defined.

1.

"We are told that men with arched and pointed noses are witty; and that the blunt nosed are not so."

A more accurate definition is necessary, which, without drawing, is almost impossible. Is it meant, by arched noses, arched in length, or in breadth?

How arched? This is almost as indeterminate as when we speak of arched foreheads. All foreheads are arched. Innumerable

noses are arched; the most witty and the most stupid. Where is the highest point of arching? Where does it begin? What is its extent? What its strength?

It is true that people with tender, thin, sharply defined, angular, noses, pointed below, and something inclined toward the lip, are witty, when no other features contradict these tokens; but that people with blunt noses are not so is not entirely true. It can only be said of certain blunt noses, for there are others of this kind extremely witty, though their wit is certainly of a very different kind to that of the pointed nose.

2.

"It is asked" (supposing for a moment that the arched and the blunt nose denote the presence or absence of wit) "is the arched nose the mere sign that a man is witty, which supposes his wit to originate in some occult cause; or is the nose itself the cause of wit?"

I answer sign, cause, and effect combined.

Sign; for it betokens the wit; is an involuntary expression of wit.

Cause; at least cause that the wit is not greater, less, or of a different quality; boundary cause.

Effect; produced by the quantity, mea-

sure, or activity, of the mind, which suffers not the nose to alter its form, to be greater or less. We are not only to consider the form, as form, but the matter of which it is moulded, the conformability of which is determined by the nature and ingredients of this matter, which is, probably, the origin of the form. According to the given mass of this matter must the immortal Θειον (divine principle) in man, which is limited by it, act. From the moment that the two are united, the determinate elasticity of this spirituality begins, as a spring is rendered active by opposition and constraint.

Thus is it true, and not true, that certain blunt noses are insuperable obstacles to the attainment of wit. Not true; for before the blunt form of the nose was thus defined, the possibility did not exist, that, in this given mind, and in the determinate organization which was the result of this, it should be otherwise formed. The mind, the life, the identity, which the Creator meant not to be witty, wanted the necessary space to sharpen the nose. Therefore the nose is not, in itself, an impediment to becoming witty.

But true and certain it is that there are blunt noses which are incapable of receiving a certain quantity of wit; therefore it may

be said, with more subtlety than philosophy, they form an insuperable barrier.

3.

"The correspondence of external figure with internal qualities is not the consequence of external circumstances, but, rather, of physical combination. They are related like cause and effect, or, in other words, physiognomy is not the mere image of internal man, but the efficient cause"—(I should rather say the limiting cause)—"The form and arrangement of the muscles determine the mode of thought, and sensibility, of the man."—(I add:—these, also, are determined by the mind of man.)

4.

"A broad conspicuous forehead is said to denote penetration. This is natural. The muscle of the forehead is necessary to deep thought; if it be narrow and contracted it cannot render the same service as if spread out like a sail."

Without contradicting the general proposition of the author, I shall here, more definitely, add, it is, if you please, generally true that, the more brain the more mind and capacity. The more stupid animals are those with least brain; and those with most the

wisest. Man, generally wiser, has more brain than other animals; and it appears just to conclude, from analogy, that wise men have more brain than the foolish. But accurate observation teaches that this proposition, to be true, requires much definition and limitation. Where the matter and form of the brain are similar, there the greater space for the residence of the brain is, certainly, the sign, cause, and effect of more and deeper comprehension; therefore, *cæteris paribus*, a larger quantity of brain, and, consequently, a spacious forehead, is more intelligent than the reverse. But as we frequently live more conveniently in a small well-contrived chamber than in more magnificent apartments, so do we find that in many small, short, foreheads, with less, or apparently less, brain than others, the wise mind resides at its ease. I have known many short, oblique, straight-lined (when compared with others apparently arched, or even really well-arched) foreheads which were much wiser, more intelligent and penetrating, than the most broad and conspicuous; many of which latter I have seen in extremely weak men. It seems, indeed to me, a much more general proposition, that short compressed foreheads are wise and understanding; though this, likewise, without being more accurately de-

fined, is far from generally true. But it is true that large spacious foreheads, which, if I do not mistake, Galen, and after him Huart, have supposed the most propitious to deep thinking, which form a half sphere, are usually the most stupid. The more any forehead (I do not speak of the whole scull) approaches a semispherical form, the more is it weak, effeminate, and incapable of reflection; and this I speak from repeated experience. The more straight lines a forehead has, the less capacious must it be; for the more it is arched the more must it be roomy; and the more straight lines it has the more must it be contracted. This greater quantity of straight lines, when the forehead is not flat like a board, for such flatness takes away all understanding, denotes an increase of judgment, but a diminution of sensibility. There are, however, undoubtedly, broad, capacious foreheads, without straight lines, particularly adapted to profound thinking; but these are conspicuous by their oblique outlines.

5.

What the author has said of enthusiasts requires much greater precision before it ought to be received as true.

"Enthusiasts are said, commonly, to have

flat, perpendicular, foreheads."—Oval, cylindrical, or pointed at top, should have been said, of those enthusiasts who are calm, cold-blooded, and always continue the same. Other enthusiasts, that is to say, such as are subject to a variety of sensation, illusion, and sensual experience, seldom have cylindrical, or sugar-loaf, heads. The latter, when enthusiasts, heat their imagination concerning words and types, the signification of which they do not understand, and are philosophichal, unpoetical enthusiasts. Enthusiasts of imagination, or of sensibility, seldom have flat forms of the countenance.

6.

"Obstinate, like enthusiastic persons, have perpendicular foreheads." The perpendicular always denotes coldness, inactivity, narowness; hence firmness, fortitude, pertinacity, obstinacy, and enthusiasm, may be there. Absolute perpendicularity, and absolute want of understanding, are the same.

7.

"Each disposition of mind is accompanied by a certain appearance, or motion, of the muscles; consequently the appearance of man, which is natural to, and ever present with him, will be accompanied by, and

denote, his natural disposition of mind. Countenances are so formed originally that to one this, and to another that, appearance is the easiest. It is absolutely impossible for folly to assume the appearance of wisdom, otherwise it would no longer be folly. The worthy man cannot assume the appearance of dishonesty, or he would be dishonest.

All excellent; except the last. No man is so good as not, under certain circumstances, to be liable to become dishonest. At least there is no physical impossibility that he should. He is so organized that he may be overpowered by a temptation sufficiently strong. The possibility of the appearance must be there as well as the possibility of the act. He must, also, be able to assume the appearance of dishonesty, when he observes it in a thief, without necessarily becoming a thief. The possibility of assuming the appearance of goodness is, in my opinion, very different. The appearance of vice is always more easily assumed, by the virtuous, than the appearance of virtue by the vicious; as it is evidently much easier to become bad, when we are good, than good, when we are bad. Understanding, sensibility, talents, genius, virtue, or religion, may with much greater

facility be lost than acquired. The best may descend as low as they please, but the worst cannot ascend to the height they might wish. The wise man may, physically, without a miracle, become a fool; and the most virtuous vicious; but the idiot-born cannot, without a miracle, become a philosopher; nor the distorted villain noble and pure of heart. The most beautiful complexion may become jaundiced, may be lost; but the negro cannot be washed white. I shall not become a negro because, to imitate him, I blacken my face; nor a thief because I assume the appearance of a thief.

8.

"The physiognomist ought to enquire what is the appearance the countenance can most easily assume, and he will thence learn what is the disposition of the mind. Not that physiognomy is, therefore, an easy science. On the contrary, this rather shows how much ability, imagination, and genius, are necessary to the physiognomist. Attention must not only be paid to what is visible, but what would be visible, under various other circumstances."

Excellent! and I add that as a physician can presage what alteration of colour, appearance, or form, shall be the consequence

of a known disease, of the existence of which he is certain; so can the accurate physiognomist what appearances, or expressions, are easy or difficult to each kind of muscle, and form of forehead; what action is, or is not, permitted; and what wrinkles may, or may not, take place, under any given circumstances.

9.

"When a learner draws a countenance we shall commonly find it is foolish, and never malicious, satirical, or the like."—(Important remark.)—"May not the essence of a foolish countenance, hence, be abstracted?"——Certainly; for what is the cause of this appearance? The learner is incapable of preserving proportion; the strokes are unconnected——And what is the stupid countenance? It is one"—(among others)—"the parts of which are defectively connected, and the muscles improperly formed and arranged: thought and sensation, therefore, of which these are the inseparable instruments, must be alike feeble and dormant.

10.

"Exclusive of the muscles, there is another substance in the body; that is to say, the scull, or bones, in general, to which the physiognomist attends. The position of the

muscles depends on these. How may the muscle of the forehead have the position proper for thought, if the forehead bones, over which it is extended, have not the necessary arch and superficies? The figure of the scull, therefore, defines the figure and position of the muscles, which define thought and sensation.

11.

"The same may be observed of the hair, from the parts and position of which conclusions may be drawn. Why has the negro woolly hair? The thickness of the skin prevents the escape of certain of the particles of perspiration, and these render the skin opaque and black; hence the hair shoots with difficulty, and scarcely has it penetrated before it curls, and its growth ceases. The hair spreads according to the form of the scull, and the position of the muscles, and gives occasion to the physiognomist to draw conclusions from the hair to the position of the muscles, and to deduce other consequences."

In my opinion our author is in the right road. He is the first, who, to my knowledge, has perceived and felt the totality, the combination, the uniformity, of the various parts of the human body. What he

has affirmed, especially concerning the hair, that we may from that make deductions concerning the nature of the body, and still farther of the mind, the least accurate observer may convince himself is truth, by daily experience. White, tender, clear, weak, hair always denotes weak, delicate, irritable, or rather a timid and easily oppressed, organization. The black and curly will never be found on the delicate, tender, medullary head. As is the hair so are the muscles, as muscles so the nerves, as the nerves so the the bones; as some or all of these so the powers of the mind to act, suffer, receive, and give. Least irritability always accompanies short, hard, curly, black hair; and most the flaxen and the tender; that is to say, irritability without elasticity. The one is oppressive without elasticity, and the other oppressed without resistance.

" Much hair much fat, therefore no part of the human body is more conspicuously covered with hair than the head and armpits. Withof remarks *(Allgemeines Magazin. IV. Theil)* that, in these parts, there are numerous small cells *(cellulæ adiposæ)* and where these are not there is no hair.

" From the elasticity of the hair deductions may, with certainty, be made to the elasticity of the character.

"The hair naturally betokens moisture, and may properly determine the quantity of moisture.

"The inhabitants of cold countries have hair more white, and, on the contrary, those of hot countries, black.

"Lionel Wafer observes, that the inhabitants of the Isthmus of Darien have milk white hair. Few, if any, have green hair, except those who work in copper mines.

"We seldom shall find white hair betokening dishonesty, but often dark brown or black, with light coloured eyebrows.

"Women have longer hair than men. Men with long hair"—(which long hair is generally light coloured, at least I have never seen remarkably long black hair)—"Men with long hair are always rather effeminate than manly, therefore—*doth not even nature itself teach you that if a man have long hair it is a shame unto him?* Dark hair is harsher than light, as is the hair of a man than that of a boy. The ancients called him savage who had rough hair.

Hispida membra quidem et duræ per brachia setæ
Promittunt atrocem animum.

12.

"As all depends on the quality of the muscles, it is evident that in these muscles, which are employed for certain modes of

thought and sensation, ought to be sought the expression of similar thoughts and sensations."

Let not the search be neglected; though, probably, it will be difficult to find them; and they will, certainly, be there defined with greater difficulty than in the forehead.

13.

"The muscle of the forehead is the instrument most important to the abstract thinker, for which reason we always seek for abstract thought in the forehead."—Rather near and between the eyebrows. It is of consequence to remark the particular moment when the thinker is listening, or when he is preparing some acute answer. Seize that moment, and another of the important tokens of physiognomy is obtained.

14.

"Among people who do not abstract, and whose powers of mind are all in action, men of wit, exquisite taste, and genius, all the muscles must be advantageously formed and arranged: expression, therefore, in such, must be sought in the whole countenance."—Yet may it be found in the forehead alone, which is less sharp, straight-lined, perpendicular and forked. The skin is less rigid, more easily moved, more flexible.

15.

" How great has been the trouble to convince people that physiognomy is only generally useful!"—(It is disputed, at this very moment, by men of the strongest minds. How long shall it continue so to be? Yet I should suppose that he who curses the sun, while exposed to its scorching rays, would, when in the shade, acknowledge its universal utility.)—" How afflicting is it to hear, from persons of the greatest learning, and who might be expected to enlarge the boundaries of human understanding, the most superficial judgments! How much is that great æra to be wished when the knowledge of man shall become a part" (Why not the chief part, the central point?) " of natural history; when psychology, physiology, and physiognomy shall go hand in hand, and lead us toward the confines of more general, more sublime, illumination!"

B.

EXTRACTS FROM MAXIMUS TYRIUS.

1.

"Since the soul of man is the nearest approach to the Deity, it was not proper that God should clothe that which most resembled himself in dishonourable garments; but with a body befitting an immortal mind, and endued with a proper capability of motion. This is the only body on earth that stands erect. It is magnificent, superb, and formed according to the best proportion of its most delicate parts. Its stature is not terrific, nor is its strength formidable. The coldness of its juices occasions it not to creep, nor their heat to fly. It does not necesarily swim, for want of density. Man eats not raw flesh, from the savageness of his nature, nor does he graze like the ox. But he is framed and adapted for the execution of his functions. To the wicked he is formidable; mild and friendly to the good. By nature he walks the earth, swims by art, and flies in imagination. He tills the earth, and enjoys its fruits. His complexion is beautiful, his limbs firm, his countenance is comely, and beard ornamental. By imitating his body the Greeks have thought proper to honour their deities."

Oh that I could speak with sufficient force! Oh that I could find faith enough with my readers to convince them how frequently my soul seems exalted above itself, while I contemplate the unspeakably miraculous nature of the human body! Oh that all the languages of the earth would lend me words that I might turn the thoughts of men, not only to the contemplation of others, but, by the aid of these, to the contemplation of themselves! No anti-physiognomist can more despise my work than I myself shall, if I am unable to accomplish this purpose. How might I conscientiously write such a work were not such my views? If this be not impulse, no writer has impulse. I cannot behold the smallest trait, nor the inflexion of any outline, without reading wisdom and benevolence, or without waking as if from a sweet dream into rapturous and actual existence, and congratulating myself that I, also, am a man.

In each the smallest outline of the human body, and how much more in all together, in each member, separately, and how much more in the whole body, however old and ruinous the building may appear, or be, how much is there contained of the study of God, the genius of God, the poetry of God! My trembling and agitated breast frequently

pants after leisure to look into these revelations of God, pants to remember I am not pure enough, innocent enough, to shudder in his presence, internally to adore; pants at feeling I want words and signs to express my astonishment. Oh most incomprehensible, yet most revealed, what is it that veils the all-visible from our eyes, that prevents us seeing the all-invisible in the all-visible, others in ourselves, ourselves in others, and God in all!

2.

"Imagine to thyself the most translucent water flowing over a surface on which grow beauteous flowers, whose bloom, though beneath, is seen through the pellucid waves: even so is it with the fair flower of the soul, planted in a beauteous body, through which its beauteous bloom is seen. The good formation of a youthful body is no other than the bloom of ripening virtue, and, as I may say, the presage of far higher perfection; for as before the rising of the sun the mountain tops are gilded by his rays, enlivening the pleasing prospects, and promising the full approach of day, so also the future maturity of an illustrious soul shines through the body, and is to the philosopher the pleasing sign of coming good."

C.

EXTRACTS FROM A MANUSCRIPT BY TH—.

"The relation between the male and female countenance is similar to that between youth and manhood.

"Our experience that the deep, or scarcely visible outline is in proportion to the depth or shallowness of thought, is one of the many proofs that nature has impressed such forms upon her creatures as shall testify their qualities.

"That these forms or signs are legible to the highly perceptive soul is visible in children, who cannot endure the deceitful, the tell-tale, or the revengeful; but run with open arms to the benevolent stranger.

"Remarks on this subject may properly be divided into complexion, lines, and pantomime.

"That white, generally speaking, is cheerful, and black gloomy and terrific, is the consequence of our love of light, which acts so degenerately, as it were, upon some animals, that they will throw themselves into the fire; and of our abhorrence of darkness. The reason of this our love of light is, that it

makes us acquainted with things, provides for the soul, hungry after knowledge, and enables us to find what is necessary, and avoid what is dangerous. I only mention this to intimate that in this our love of light originates our inclination for every thing that is perspicuous.—(There is therefore a physiognomy of colours.)—" Certain colours are, to certain animals, particularly agreeable or disagreeable."—(Why? Because they are the expression of something which has a relation to their character, that harmonizes with it, or is discordant. Colours are the effects of certain qualities of object and subject. They are therefore characteristic in each, and become more so by the manner in which they are mutually received and repelled. This would be another immense field of enquiry, another ray of the sun of truth.—All is physiognomy!)

" Our dislike is no less for every thing which is clothed in dark colours; and nature has warned animals, not only against feeding on earth, but also on dark green plants, for the one is as detrimental as the other. Thus the man of a dark complexion terrifies an infant that is incapable of judging his character.

" The members of the body are so strik-

ingly significant, that the aspect of the whole attacks our feelings, and induces judgments as sudden as they are just. Thus, to mention two extremes, all will acknowledge, at the first aspect, the elephant to be the wisest, and the fish the most stupid of creatures.

"To be more particular, the upper part of the countenance, to the root of the nose, is the seat of internal labour, thought, and resolution; the under, of these in action. Animals with very retreating foreheads have little brain, and the reverse.

"Projecting nose and mouth"—(The latter, certainly, not always)—"betoken persuasion, self-confidence, rashness, shamelessness, want of thought, dishonesty, and all such failings as are assembled in hasty expression."—(This is a decision after the manner of the old physiognomists, condemning and indefinite.)—

"The nose is the seat of derision; its wrinkles contemn. The upper lip when projecting speaks arrogance, threats, and want of shame: the pouting under lip ostentation and folly.

"These signs are confirmed by the manner and attitude of the head, when drawn back, tossed, or turned round. The first expresses contempt, during which the nose is

active; the latter is a proof of extreme arrogance, during which the projection of the under lip is the strongest.

"The in-drawn lower part of the countenance, on the contrary, denotes discretion, modesty, seriousness, diffidence; and its failings are those of malice and obstinacy." —(Not so positive. The projecting chin is much oftener the sign of craft than the retreating. The latter is seldom scheming and enterprising.)—

"The straight formation of the nose betokens gravity; when inbent and crooked a noble manner of thinking. The flat, pouting upper lip"—(When it does not close well with the under)—"signifies timidity; the lips resembling each other circumspection of speech."

"The face may be divided into two principal kinds. The first is that in which the cheeks present a flat surface, the nose projecting like a hill, and the mouth having the appearance of a sabre-wound, prolonged on an even surface, while the line of the jaw-bone has but little inflection. Such a form makes the countenance more broad than long, and exceedingly rude, inexpressive, stupid, and in every sense confined. Its principal characteristics are obstinacy

and inflexibility. The second kind is when the nose has a sharp ridge, and the parts on both sides make acute angles with each other. The cheek-bones are not seen, consequently the muscular parts between them and the nose are full and prominent. The lips retreat on each side the mouth, assume or open into an oval, and the jaw-bones come to a point at the chin."—(This face denotes a mind more subtle, active, and intelligent.)

"I must here, the better to explain myself, employ the simile of two ships; the first a merchant vessel, built for deep lading, has a broad bottom, and her ribs long and flat. This resembles the broad, flat, countenance. The frigate, built for swift sailing, has a sharp keel or bottom, her ribs forming acute angles. Such is the second countenance. Of these two extremes, the first presents to me the image of the meanest, most contracted, self-love; the second of the most zealous, the noblest, philanthropy."

"I know that nature delights not in extremes; still the understanding must take its departure from these, as from a light-house, especially when sailing in unknown seas. The defects and excesses which are in all the works of nature will then be disco-

vered, and one or both the boundaries ascertained.

" On farther examination and application of the above hypothesis, I believe it will extend through all nature. A broad countenance is accompanied by a short neck, broad shoulders, and back, and their known character is selfishness and obtuse sensation. The long, small, countenance has a long neck, small, or low, shoulders, and small back. From such I should expect more justice, disinterestedness, and a general superiority of social feelings.

" The features of man, like his character, are essentially altered by education, situation, intercourse and incidents. Therefore we are justified in maintaining that physiognomy cannot look back to the origin of the features, nor presage the changes of futurity. But from the countenance only, abstracted from all external accidents by which it may be affected, it may read what any given man may be, with the following addition, at most—Such shall be the strength of reason, or such the power of sensuality—This man is too stubborn to be instructed; that so flexible he may be led to good or ill.

" We may, in part, from this formation, explain why so many men appear to be born

for certain situations, although they may have rather been placed in them by accident than by choice. Why the prince, the nobleman, the overseer of the poor, have a lordly, a stern, or a pedantic manner; why the subject, the servant, the slave, are pusillanimous and spiritless; or the courtezan, affected, constrained, or insipid. The constant influence of circumstances on the mind far exceeds the influence of nature." —(Far the contrary)—" Although it is certain that innate servility"—(There is no such thing as innate servility. It is true that, under certain circumstances, some are much more disposed than others to become servile)—" is very distinct from the servility of one whom misfortune has rendered a servant; like as he whom chance has made a ruler over his brother is very different from one who is, by nature, superior to vulgar souls.

" The unfeeling mind of the slave has vacuity more complete, or if a master, more self-complacency and arrogance, in the open mouth, the projecting lip, and the turned-up nose. The nobler mind rules by the comprehensive aspect, while, in the closed lips, moderation is expressed. He will serve with sullenness, with downcast eyes, and his shut mouth will disdain to complain.

"As the foregoing causes will make durable impressions, so will the adventitious occasion transitory ones, while their power remains. The latter are more apparent than the signs of the countenance at rest, but may be well defined by the principal characteristics of the agitated features; and, by comparison with countenances subject to similar agitations, the nature of the mind may be fully displayed. Anger, in the unreasonable, ridiculously struggles; in the self-conceited, it is fearful rage; in the noble minded, it yields and brings opponents to shame; in the benevolent, it has a mixture of compassion for the offender, moving him to repentance.

"The affliction of the ignorant, is outrageous; of the vain, ridiculous; of the compassionate, abundant in tears, and communicative; of the resolute, serious, internal, the muscles of the cheeks scarcely drawn upward, the forehead little wrinkled.

"The love of the ignorant, is violent, eager; of the vain, disgusting, is seen in the sparkling eyes, and the forced smile of the forked cheeks, and the indrawn mouth; of the tender, languishing, with the mouth contracted to intreat; of the man of sense, serious, stedfastly surveying the object, the forehead open, the mouth prepared to plead."

"In a word, the sensations of a man of fortitude are restrained, while those of the ignorant degenerate into grimace. The latter, therefore, are not the proper study of the artist, though they are of the physiognomist, and the moral teacher, that youth may be warned against too strong an expression of the emotions of the mind, and of their ridiculous effects.

"Thus do the communicative and moving sensations of the benevolent, inspire reverence; but those of the vicious, fear, hatred, or contempt.

"The repetition of passions engrave their signs so deeply that they resemble the original stamp of nature. Hence certainty may be deduced that the mind is addicted to such passions. Thus are poetry and the dramatic art highly beneficial, and thus may be seen the advantage of conducting youth to scenes of misery and of death.

"Frequent intercourse forms such a similarity between men, that they not only assume a mental likeness but frequently contract some resemblance of voice and feature. I know several examples of this.

"Each man has his favourite gesture, which might decypher his whole character, might he be observed with sufficient accuracy to be drawn in that precise posture.

The collection of such portraits would be excellent for the first studies of the physiognomist, and would increase the utility of the fragments of Lavater tenfold.

" Of equal utility would be a series of drawings of the motions peculiar to individuals. The number of these in lively men is great, and they are transitory. In the more sedate they are less numerous, and more grave.

" As a collection of idealized individuals would promote an extensive knowledge of men of various kinds of mind, so would a collection of the motions of a single countenance promote a history of the human heart, and demonstrate what an arrogant, yet pusillanimous, thing the unformed heart is, and the perfection it is capable of from the efforts of reason and experience.

" What a school for youth, to see Christ teaching in the temple; asking, Whom seek you? agonizing in the garden; weeping over Jerusalem; expiring on the cross. Ever the same God-man! Ever displaying, in these various situations, the same miraculous mind, the same stedfast reason, the same gentle benevolence.

" Cæsar jesting with the pirates, when their prisoner; weeping over the head of Pompey; sinking beneath his assassins, and

casting an expiring look of affliction and reproach, while he exclaims—*et tu Brute?*

" Belshazzar feasting with his nobles; turning pale at the hand-writing on the wall.

" The tyrant, enraged, butchering his slaves; and, surrounded by condemned wretches intreating mercy from the uplifted sword, pronouncing a general pardon.

" Since sensation has a relative influence on the voice, must not there be one principal tone, or key, by which all the others are governed; and will not this be the key in which he speaks, when unimpassioned; like as the countenance at rest contains the propensities to all such traits as it is capable of receiving?

" These keys of voice a good musician, with a fine ear, should collect, class, and learn to define, so that he might place the key of the voice beside any given countenance, making proper allowances for changes, occasioned by the form of the lungs, exclusive of disease. Tall people, with a flatness of breast, have weak voices.

" This thought, which is more difficult to execute than to conceive, was inspired by the various tones in which I had heard yes and no pronounced.

" The various emotions under which these words are uttered, whether of assurance, de-

cision, joy, grief, ridicule, or laughter, will give birth to tones as various. Yet each man has his peculiar manner, correspondent to his character, of saying yes, no, or any other word. It will be open, hesitating, grave, trifling, sympathizing, cold, peevish, mild, fearless, or timid. What a guide for the man of the world; and how do such tones display or betray the mind!

"Since experience teaches us that, at certain times, the man of understanding appears foolish, the courageous cowardly, the benevolent perverse, and the cheerful discontented, we might, by the aid of these accidental traits, draw an ideal of each emotion; and this would be a most valuable addition, and an important step in the progress of physiognomy.

D.

EXTRACTS FROM NICOLAI.

1.

"The distorted or disfigured form may originate as well from external as from internal causes; but the consistency of the whole is the consequence of conformity between internal and external causes; therefore is moral goodness much more visible in the countenance than moral evil."—(True, those moments excepted when moral evil is in act.)

2.

"The end of physiognomy ought to be, not conjectures on individual, but the discovery of general, character."—(That is to say, the discovery of general signs of powers and sensations; which certainly are useless, unless they can be individually applied, since our intercourse is with individuals.)

3.

"Were numerous portraits of the same man annually drawn, and the original, by that means, well known, it would be of great

utility to physiognomy."—It is possible, and perhaps only possible, to procure accurate shades, or plaister-casts. Minute changes are seldom accurately enough attended to, by the painter, for the purpose of physiognomy.)

4.

"The grand question of the physiognomist, in his researches, will ever be, in what manner is a man considered capable of the impressions of sense; through what kind of prospective does he view the world? What can he give, what receive?

5.

"That very vivacity of imagination, that quickness of conception, without which no man can be a physiognomist, is, probably, almost inseparable from other qualities which render the highest caution necessary, if the result of his observations is to be applied to living persons."—(Granted; but the danger will be much less if he endeavour to employ his quick sensations in determinate signs; if he be able to pourtray the general tokens of certain powers, sensations and passions; and if his rapid imagination be only busied to discover, and draw, resemblances.)

E.

EXTRACTS FROM WINKELMANN.

1.

"INTERNAL sensation is the characteristic of truth; and the designer who would present such natural sensation to his academy, would not obtain a shade of the true without a peculiar addition of something which an ordinary and unimpassioned mind cannot read in any model, being ignorant of the action peculiar to each sensation or passion."—(Internal sensation forms the physiognomist, which if the designer be not, he will give but the shadow, and only an indefinite and confused shadow, of the true character of nature.)

2.

"The forehead and nose of the Greek gods and goddesses form almost a strait line. The heads of famous women, on Greek coins, have similar profiles, where the fancy might not be indulged in ideal beauties. Hence we may conjecture that this form was as common to the ancient Greeks as the flat nose to the Calmuc, or the small eye to the

Chinese. The large eyes of Grecian heads, in gems, and coins, support this conjecture." —(This ought not to be absolutely general, and, probably, was not, since numerous medals show the contrary; though in certain ages and countries such might have been the most common form. If one such countenance, however, had only presented itself to the genius of art, it would have been sufficient for its propagation and continuance. —This is less our concern than the signification of such a form. The nearer the approach to the perpendicular, the less is there characteristic of the wise or graceful; and the higher the character of worth and greatness, the more obliquely the lines retreat. The more strait and perpendicular the profile of the forehead and the nose is, the more does the profile of the upper part of the head approach a right angle, from which wisdom and beauty will fly with equal rapid steps. In the usual copies of these famous ancient lines of beauty, I generally find the expression of meanness; and, if I dare so say, of vague insipidity. I repeat, in the copies; in the Sophonisba of Angelica Kauffman, for instance, where, probably, the shading under the hair has been neglected, and where the gentle arching of the lines, apparently, was scarcely attainable.)

3.

"The line which separates the repletion from the excess of nature is very small.—(Not to be measured by industry or instrument, yet all powerful, as every thing unattainable is.)

4.

"A mind as beautiful as was that of Raphael, in an equally beautiful body, is necessary, first to feel, and afterward to display, the true character of the ancients, in these modern times.

5.

"Constraint is unnatural, and violence disorder."—(Where constraint is remarked, there let secret, profound, slowly destructive, passion be feared: where violence, there open, and quick-destroying.)

6.

"Greatness will be expressed by the straight and full, and tenderness by the gently curving."—(All greatness has something of the straight and full; but all that is straight and full is not greatness. The straight and full must be in a certain position, and must have a determinate relation to the horizontal surface on which the observer stands to view it.)

"It may be proved that no principal of beauty exists in this profile; for the stronger the arching of the nose, is the less does it contain of the beautiful; and, if any countenance seen in profile is bad, any search after beauty will there be vain."

(The noblest, purest, wisest, most spiritual and benevolent countenance may be beautiful to the physiognomist, who, in the extended sense of the word beauty, understands all moral expressions of good as beautiful; yet the form may not, therefore, accurately speaking, deserve the appellation of beautiful.)

7.

"We generally think according to our formation.

8.

"We read the colouring of Guido and Guercino in their countenances.

9.

"Nothing is more difficult than to demonstrate a self-evident truth."

F.

MISCELLANEOUS QUOTATIONS.

1.

FROM BURKE, ON THE SUBLIME AND BEAUTIFUL.

"CAMPANELLA had not only made very accurate observations on human faces, but was very expert in mimicking such as were any way remarkable. When he had a mind to penetrate into the inclinations of those he had to deal with, he composed his face, his gesture, and his whole body, as nearly as he could, into the exact similitude of the person he intended to examine; and then carefully observed what turn of mind he seemed to acquire by this change. So that, says my author, he was able to enter into the dispositions and thoughts of people as effectually as if he had been changed into the very men. I have often observed that, on mimicking the looks and gestures of angry, or placid, or frighted, or daring men, I have involuntarily found my mind turned to that passion whose appearance I endeavoured to imitate: nay, I am convinced it is hard to

avoid it, though one strove to separate the passion from its correspondent gestures. Our minds and bodies are so closely and intimately connected, that one is incapable of pain or pleasure without the other. Campanella, of whom we have been speaking, could so abstract his attention from any sufferings of his body, that he was able to endure the rack itself without much pain; and, in lesser pains, every body must have observed that, when we can employ our attention on any thing else, the pain has been for a time suspended: on the other hand, if, by any means, the body is indisposed to perform such gestures, or to be stimulated into such emotions as any passion usually produces in it, that passion itself never can arise, though its cause should be never so strongly in action, though it should be merely mental, and immediately affecting none of the senses. As an opiate or spirituous liquors shall suspend the operation of grief, or fear, or anger, in spite of all our efforts to the contrary; and this by inducing in the body a disposition contrary to that which it receives from these passions."

Enquiry on the Sublime and Beautiful, page 249—252.

2.

" Qui pourra jamais dire en quoi l'organisation d'un imbecile différe de celle d'un autre homme * ?"—(The naturalist, whether Buffon or any other, who can ask this question, will never be satisfied with any given answer, even though it were the most formal demonstration.)

3.

" Diet and exercise would in vain be recommended to the dying." — (There are countenances which no human wisdom or power can rectify; but that which is impossible to man is not so to God.)

4.

" If the worm gnaws within, the appearance without is deformity and shame."—(Let the hypocrite, devoured by conscience, assume whatever artful appearance he may, of severity, tranquillity, or vague solemnity, his distortion will ever be apparent to the physiognomist.)

5.

" Take a tree from its native soil, its free air, and mountainous situation, and plant it

* Who can ever explain wherein consists the difference of organization between an idiot and another man?

in the confined circulation of a hot-house. There it may vegetate, but in a weak and sickly condition. Feed this foreign animal in a den; you will feed in vain.—It starves in the midst of plenty, or grows fat and feeble."—(This, alas! is the mournful history of many a man.)

6.

"A portrait is the ideal of an individual, not of men in general."—(A perfect portrait is neither more nor less than the circular form of a man reduced to a flat surface, and which shall have the exact appearance of the person for whom it was painted, seen in a camera obscura.)

7.

I once asked a friend, "How does it happen that artful and subtle people always have one or both eyes rather closed?" "Because they are feeble," answered he. "Who ever saw strength and subtlety united? The mistrust of others is meanness toward ourselves."

8.

(This same friend, who, to me, is a man of ten thousand, for whatever relates to mind, wrote two valuable letters on physiognomy to me, from which I am allowed to make the following extracts.)

"It appears to me to be an eternal law, that the first is the only true impression."—(A proper light and point of view being premised.)—"Of this I offer no proof, except by asserting such is my belief, and by appealing to the sensations of others. The stranger affects me by his appearance, and is, to my sensitive being, what the sun would be to a man born blind restored to sight."

9.

"Rousseau was right when he said of D—, That man does not please me, though he has never done me any injury, but I must break with him before it comes to that.

10.

"Physiognomy is to man as necessary"—(and as natural)—"as language."

G.

PASSAGES, OR MISCELLANEOUS PHYSIOGNOMONICAL THOUGHTS FROM HOLY WRIT, WITH A SHORT INTRODUCTION.

To those who contemn the Bible, whether they read, or scornfully neglect, this fragment, I shall say, Truth is truth, even though found in the Scriptures.

To those who reverence the Bible, and in whom, by this fragment, I endeavour to strengthen and increase this reverence, I shall say, Truth is divinely true and mighty, when it is the word of God.

I need not remark, to either of these, that general truths are general truths, be they spoken by whom they may, or be they not spoken; and that they do not cease to be such because they have been cited by any particular person, on or at any particular time, place, or occasion. Each word, whether of scripture or of man, has its permanent value, not to be determined by the code of Cocceius *, but the code of reason. Be it understood we speak of general propositions,

* Which has been a thousand times misapplied, and ten thousand times unwarrantably mutilated, falsified, cited, and decried, without the necessary adduced proofs.

in which neither connection, circumstance, nor the person of the speaker, come under consideration. "The whole is greater than a part." "He that exalteth himself shall be abased." Such axioms have their permanent value; that is to say, each new occasion, on which they may be applied, does but confirm and generalize them more. The more ideas are included in one word, and the more cases an axiom is applied to, the more extensive and powerful will they be. What is a philosophical mind, if it be not the capacity of discovering many particular cases in general propositions, and many general in the particular?

Physiognomonical passages, therefore, and some physiognomonical thoughts occasioned by passages not physiognomonical.

1. DAVID.

"THOU hast set our iniquities before thee, our secret sins in the light of thy countenance." Psalm xc. 8.—"Understand ye brutish among the people: and ye fools, when will ye be wise? He that planted the ear, shall he not hear? He that formed the eye, shall he not see? He that chastiseth the heathen, shall not he correct? He that teach-

eth man knowledge, shall not he know?"—Psalm xciv. 8, 9, 10.—No man believes in the omniscience, or has so strong and full a conviction of the presence, of God, and his angels, or reads the hand of heaven so visible in the human countenance, as the physiognomist.

II. CHRIST.

1.

"WHICH of you by taking thought can add one cubit unto his stature?"—"And why take ye thought for raiment?"—"Seek ye first the kingdom of God, and his righteousness, and all these things shall be added unto you." Matth. vi. 27, 28, 33. No man, therefore, can alter his form. The improvement of the internal will also be the improvement of the external; let men take care of the internal, and a sufficient care of the external will be the result.

2.

"Moreover, when ye fast, be not as the hypocrites, of a sad countenance; for they disfigure their faces that they may appear unto men to fast: Verily I say unto you they have their reward. But thou, when thou fastest, anoint thine head and wash thy face, that thou appear not unto men to fast, but unto thy Father which (who) is in se-

cret; and thy Father which seeth in secret shall reward thee openly." Matt. vi. 16, 17, 18. Virtue, like vice, may be concealed from men, but not from the Father in secret, nor from him in whom his spirit is, who fathoms not only the depths of humanity but of divinity. He is rewarded who means that the good he has should be seen in his countenance.—"The light of the body is the eye; if, therefore, thine eye be single, thy whole body shall be full of light; but if thine eye be evil, thy whole body shall be full of darkness; if, therefore, the light that is in thee be darkness, how great is that darkness!" Matt. vi. 22, 23. "Take heed, therefore, that the light which is in thee be not darkness. If thy whole body, therefore, be full of light, having no part dark, the whole shall be full of light, as when the bright shining of a candle doth give thee light." Luke xi. 35, 36.

This is physiognomonically, literally, true: a good eye, a good body. As the eye so the body. Dark look, dark body; clear look, clear, free, and noble body. If the eye of the body be without light, I do not mean by sickness or accident, then is the whole body rugged, harsh, joyless, ponderous and oppressive as night. It is as physiognomonically true, also, that when nothing is oblique,

sinister, dark, rough, incongruous, heterogeneous, in the body, then is all health and harmony, and every object bright. All shines in light the most beauteous; all is fresh and fair. The light is sufficient for all things, only let thine eye be single. See what is, without wishing to see it otherwise than it is, or to see what is not.

3.

"Some seeds fell by the way side, and the fowls came and devoured them up; some fell upon stony places, where they had not much earth, and forthwith they sprung up, because they had no deepness of earth; and when the sun was up they were scorched; and because they had not root they withered away: and some fell among thorns, and the thorns sprung up and choaked them; but other fell into good ground, and brought forth fruit, some an hundred fold, some sixty fold, some thirty fold." Matt. xiii. 4, 5, 6, 7, 8.

There are many men, many countenances, in whom nothing can be planted, each fowl devours the seed; or they are hard like stone, with little earth (or flesh) have habits which stifle all that is good. There are others that have good bones, good flesh, with a happy proportion of each, and no stifling habits.

4.

"For whosoever hath to him shall be given, and he shall have more abundance; but whosoever hath not, from him shall be taken away even that he hath." Matt. xiii. 12.—True again of the good and bad countenance. He who is faithful to the propensities of nature, he hath, he enjoys, he will manifestly be ennobled. The bad will lose even the good traits he hath received.

5.

"Take heed that you despise not one of these little ones; for I say unto you, that in heaven their angels do always behold the face of my Father which is in heaven." Matt. xviii. 10. Probably the angels see the countenance of the Father in the countenance of the children.

6.

"For there are some eunuchs which were so born from their mothers womb, and there are some eunuchs which were made eunuchs of men, and there be eunuchs which have made themselves eunuchs for the kingdom of heaven's sake." Matt. xix. 12. What learned professor can class better? There are not only eunuchs but strong, temperate, wise, and pleasing men, so born from their mother's womb. There are others who so have made themselves.

7.

"If any man have ears to hear let him hear. Do ye not perceive that whatever thing from without entereth into the man it cannot defile him, because it entereth not into his heart, but into the belly, and goeth out into the draught, purging all meats? And he said, that which cometh out of the man that defileth the man." Mark vii. 16, 18, 19, 20.—Once more physiognomonically true. Not external accidents, not spots which may be washed away, not wounds which may be healed, not even scars which remain, will defile the countenance in the eye of the physiognomist: neither can paint beautify it to him, for "though thou wash thee with nitre, and take thee much soap." (Jerem. ii. 22) yet wilt thou be in his eyes a monster, if out of the heart proceed into the countenance "evil thoughts, murders, adulteries, fornications, thefts, false witness, blasphemies." (Matt. xv. 19.) There is the pharisee of physiognomy as well as of religion, and, probably, they are both the same. Let me continually repeat, "Cleanse first that which is within, that the outside may be clean also." Matt. xxiii. 25.

8.

"Verily, I say unto you, all sins shall be forgiven unto the sons of men, and blasphe-

mies wherewith soever they shall blaspheme, but he that shall blaspheme against the Holy Ghost, hath never forgiveness, but is in danger of eternal damnation.—Because they said "he hath an unclean spirit." Mark iii. 28, 29, 30.—Whoever mistakes a man, feels not the innocence of his countenance, his goodness, fidelity, benevolence, and peaceful desires, may be pardoned. Such were the sins of those who blasphemed the Son of Man, who took offence at the humanity of the Messiah. But to feel these perfections, this spirit, in any man, and yet to blaspheme, is unpardonable.

To blaspheme the spirit of a thing as far as it is known and felt is unpardonable; that is to say, it shews a person naturally incorrigible. How much more to blaspheme the spirit of a benevolent man; and yet how much more the spirit of Christ, so far as he was known, or felt, in his countenance, or his actions? It is, certainly, an offence against God, treason against divine majesty, to insult a countenance replete with unction and mind. It is a very general warning of the spirit of truth, "Touch not mine anointed, and do my prophets no harm." Psalm cv. 15.

III. PAUL.

1.

"A little leaven leaveneth the whole lump." Galat. v. 9.—A little vice often deforms the whole countenance. One single false trait makes the whole a caricature.

2.

"The foolishness of God is wiser than men, and the weakness of God is stronger than men. For ye see your calling, brethren, how that not many wise men, after the flesh, not many mighty, not many noble, are called; but God hath chosen the foolish things of the world to confound the wise, and God hath chosen the weak things of the world to confound the things which are mighty; that no flesh should glory in his presence." 1 Cor. i. 25, 26, 27, 29.

Not the greatness of Eliab or of Saul was pleasing to God, but he chose the beautiful David, and the most rejected of all was the fairest of the children of men. How many unobserved, despised, oppressed, countenances have traces of their divine election! Numbers whom no man accounts beautiful still are so accounted in the eyes of heaven. Not one of the favourites of God, however deformed the body may be, that has not

some ray of divinity emanating from his countenance.

3.

" What know ye not that your body is the temple of the Holy Ghost which is in you?" 1 Cor. vi. 19.

" If any man defile the temple of God him shall God destroy; for the temple of God is holy, which temple ye are." 1 Cor. iii. 17.—" Destroy not him with thy meat for whom Christ died." Rom. xiv. 15.

4.

" Ye are our epistle, written in our hearts, known and read of all men. Forasmuch as ye are manifestly declared to be the epistle of Christ ministered by us, written not with ink but with the spirit of the living God." 2 Cor. iii. 2, 3.—What need have the good of letters of recommendation to the good? The open countenance recommends itself to the open countenance. No letters of recommendation can recommend the perfidious countenance, nor can any slanderer deprive the countenance, beaming with the divine spirit, of its letters of recommendation. A good countenance is the best letter of recommendation.

5.

I shall conclude with the important passage from the ninth of the Romans.

"For the children, being not yet born, neither having done any good or evil, that the purpose of God according to election might stand, not of works but of him that calleth, it was said unto her, the elder shall serve the younger. As it is written, Jacob have I loved, but Esau have I hated. What shall we say then, Is there unrighteousness with God? God forbid. For he saith to Moses, I will have mercy on whom I will have mercy, and I will have compassion on whom I will have compassion. So then it is not of him that willeth, nor of him that runneth, but of God that sheweth mercy. For the scripture saith unto Pharaoh, Even for this same purpose have I raised thee up, that I might shew my power in thee; and that my name might be declared throughout all the earth. Therefore hath he mercy on whom he will have mercy, and whom he will he hardeneth. Thou wilt say then, unto me, Why doth he yet find fault, for who hath resisted his will? Nay, but, O man, who art thou that repliest againt God? Shall the thing formed say unto him that formed it, Why hast thou made me thus*? Hath not

* "Is it not lawful for me to do what I will with my own? Is thine eye evil because I am good? So the last shall be first, and the first last, for many be called but few chosen." Matt. xx. 15, 16.

the potter power over the clay, of the same lump, to make one vessel unto honour, and another unto dishonour? What if God, willing to shew his wrath, and to make his power known, endured, with much long suffering, the vessels of wrath, fitted to destruction, and that he might make known the riches of his glory on the vessels of mercy, which he had afore prepared unto glory?" Rom. ix. 11—23.

To this I shall add nothing but—"God hath concluded them all in unbelief, that he might have mercy upon all.—O the depth of the riches, both of the wisdom and knowledge of God! How unsearchable are his judgments, and his ways past finding out! For who hath known the mind of the Lord? Or, who hath been his counsellor? Or, who hath first given to him, and it shall be recompensed unto him again? For of him, and through him, and to him, are all things; to whom be glory for ever. Amen." Rom. xi. 32—36.

G.

MISCELLANEOUS EXTRACTS FROM KÆMPF'S ESSAY ON THE TEMPERAMENTS, WITH REMARKS.

1.

"WILL not physiognomy be to man what the looking-glass is to an ugly woman?"—(Let me also add to the handsome woman. The wise looks in the glass, and washes away spots: the fool looks, turns back, and remains as he was.)

2.

"Each temperament, each character, has its good and bad. The one has inclinations of which the other is incapable. The one has more than the other. The ingot is of more worth than the guineas, individually, into which it is coined; yet the latter are most useful. The tulip delights by its beauty, the carnation by its smell. The unseemly wormwood displeases both taste and smell, yet, in medicinal virtue, is superior to both. Thus is it that each contributes to the perfection of the whole."

I add, from St. Paul.

"For as we have many members in one body, and all members have not the same office, so we, being many, are one body, and have various gifts." Rom. xii. 4. "Shall the foot say, because I am not the hand, I am not of the body? If the whole body were an eye, where were the hearing? The eye cannot say to the hand, I have no need of thee." —"And these members, of the body which we think to be less honourable, upon these we bestow more abundant honour.—"But God hath tempered the body together, having given more abundant honour to that part which lacked, that there should be no schism in the body, but that the members should have the same care one for another." 1 Cor. xii. 15—25. "But God hath chosen the foolish things of the world to confound the wise, and the weak to confound the things which are mighty, and base things of the world, and things which are despised, hath God chosen; yea and things which are not, to bring to nought things that are; that no flesh should glory in his presence." 1 Cor. i. 27, 28, 29.—"Let every man abide in the same calling wherein he was called." 1 Cor. vii. 20.—The carnation should not wish to be the tulip, the finger an eye, nor the weak

desire to act within the circle of the strong. Each has its peculiar circle, as it has its peculiar form: to wish to depart from this circle is like wishing to be transported into another body.

3.

"We are assured that the activity of nature wholly changes the body within a year, yet are we sensible of no change of mind, although our body has been subjected to the greatest changes, in consequence of meat, drink, air, and other accidents; the difference of air, and manner of life, does not change the temperament."

(The foundation of character lies deeper, and is, in a certain measure, independent of all accidents. It is probably the spiritual and immortal texture, into which all that is visible, corruptible, and transitory, is interwoven.)

4.

"The statuary may carve a block of wood into what form he shall please, may make it an Esop, or an Antinous; but he will never change the inherent nature of the wood *"

(To know, and to distinguish, the materials and form of men, so far as knowledge

* Memoires pour servir à l'Histoire de Brandenbourg.

contributes to their proper application, is the highest and most effectual wisdom of which human nature is capable.)

5.

"There is something sublime which beams in the eyes of certain persons and exacts reverence. This sublimity is the concealed power of raising themselves above others, which is not the wretched effect of constraint, but primitive essence, and is by nature herself directed to command. Each finds himself obliged to submit to this secret power, without knowing why, as soon as he perceives that look, implanted by nature to inspire reverence, shining in the eyes. Those who possess this natural, sovereign, essence, rule as lords, or lions, among men by native privilege, with heart and tongue conquering all." *Gratiani Orac. Max.* 42.

6.

"There are only four principal aspects, all different from each other, the ardent, the dull, the fixed, and the fluctuating."

(The proof of all general propositions is their application. Let physiognomonical axioms be applied to known individuals, friends or enemies, and their truth or falsehood, precision or inaccuracy, will easily be

determined. Let us make the experiment with the above, and we shall certainly find there are numerous aspects which are not included within these four; such as the luminous aspect, very different from the ardent, and neither fixed, like the melancholic, nor fluctuating, like the sanguine. There is the look, or aspect, which is at once rapid and fixed; and, as I may say, penetrates and attaches at the same moment. There is the tranquilly active look, neither choleric nor phlegmatic. I think it would be better to arrange them into the giving, the receiving, and the giving and receiving combined; or into intensive and extensive; or into the attracting, repelling, and unparticipating; into the contracted, the relaxed, the strained, the attaining, the unattaining, the tranquil, the steady, the slow, the open, the closed, the single, the simple, the perplexed, the cold, the amorous, the complying, the firm, the courageous, the faithful, &c.

H.

PHYSIOGNOMONICAL ANECDOTES.

1.

I REQUIRE nothing of thee, said a father to his innocent son, when bidding him farewel, but that thou shouldest bring me back this thy countenance.

2.

A noble, amiable, and innocent young lady, who had been chiefly educated in the country, saw her face in the glass, as she passed it with a candle in her hand, retiring from evening prayer, and having just laid down her Bible. Her eyes were cast to the ground, with inexpressible modesty, at the sight of her own image. She passed the winter in town, surrounded by adorers, hurried away by dissipation, and plunged in trifling amusement; she forgot her Bible, and her devotion. In the beginning of spring she returned again to her country seat, her chamber, and the table on which her Bible lay. Again she had the candle in her hand, and again saw herself in the glass. She turned pale, put down the candle, retreated to a sofa, and fell on her knees.—

"Oh God! I no longer know my own face. How am I degraded! My follies and vanities are all written in my countenance. Wherefore have they been unseen, illegible, till this instant? Oh come and expel, come and utterly efface them, mild tranquillity, sweet devotion, and ye gentle cares of benevolent love!

3.

"I will forfeit my life," said Titus of the priest Tacitus, "if this man be not an arch knave. I have three times observed him sigh and weep, without cause; and ten times turn aside, to conceal a laugh he could not restrain, when vice or misfortune were mentioned."

4.

A stranger said to a physiognomist, "How many dollars is my face worth?"—"It is hard to determine," replied the latter. "It is worth fifteen hundred," continued the questioner, "for so many has a person lent me upon it to whom I was a total stranger."

5.

A poor man asked alms. "How much do you want?" said the person of whom he asked, astonished at the peculiar honesty of his countenance. "How shall I dare to fix

the sum?" answered the needy person: "give me what you please, Sir, I shall be contented and thankful."—"Not so," replied the physiognomist, "as God lives I will give you what you want, be it little or much"—"Then, Sir, be pleased to give me eight shillings."—"Here they are; had you asked a hundred guineas you should have had them."

II.

CONCERNING TEMPERAMENTS.

Those who expect in this work an extensive and accurate essay on the temperaments, and their characteristics, will be mistaken. Much of what can be said, good and bad, has been, by Haller, Zimmermann, Kæmpf, Oberreit, and a multitude of others, ancient and modern, from Aristotle to Huart, from Huart to Behmen, and from Behmen to Lawatz. I have not studied these writers; that is to say, not sufficiently to understand them perfectly, or to compare each with himself, then each with the other, and, lastly, with general and individual nature. Yet thus much, I think, I may safely conclude, from all that I have read, that this subject, amply as it has been treated, requires new investigation. I have myself too little physiological knowledge, too little leisure and requisite sensation, for this physiological chemical enquiry, to afford me any hope that I am qualified for a laboured and well digested work of this kind.

Little as I am able to promise, I yet will venture a short essay, not without hope of

suggesting something which may hereafter be of service, to this very important branch of the knowledge of man.

It has been customary to characterize the four temperaments, and individually to apply the characteristics. Hence writers have run into an extreme highly disgraceful to human reason. They have denied the diversity of temperaments. I find in the writers on temperament the same disgraceful absurdity as in some famous French works on generation and organization; which are an indelible blemish, I will not say on the religion of their authors, but on the philosophy of the age and country.

We could as soon doubt concerning the varieties of the human countenance as we can that each human body, as well as all bodies in general, is and are composed, after a determinate manner, of various congruous and incongruous ingredients: that there is, if I dare use the metaphor, a particular receipt, or form of mixture, in the great dispensatory of God, for each individual, by which his quantity of life, his kind of sensation, his capacity, and activity, are determined; and that, consequently, each body

has its individual temperament, or peculiar degree of irritability. That the humid and the dry, the hot and the cold, are the four principal qualities of the corporeal ingredients is as undeniable as that earth and water, fire and air, are themselves the four principal ingredients. Hence there can be no doubt but that there will be four principal temperaments; the choleric, originating from the hot, the phlegmatic, from the moist, the sanguine, from air, and the melancholic, from earth. That is to say, that these are predominant in, or incorporated with, the blood, nerves, and juices, and indeed in the latter, in the most subtle, and almost spiritual, active, form. But it is equally indubitable to me that these four temperaments are so intermingled that innumerable others must arise, and that it is frequently difficult to discover which preponderates; especially since, from the combination and interchangeable attraction of those ingredients, a new power may originate, or be put in motion, the character of which may be entirely distinct from that of the two or three intermingling ingredients. This new power may be so distinct, so nameless, that we must be convinced that none of the customary appellations are proper. What is still more important, and less examined, is that nature herself has so

many elementary principles, or, if so you please to call them, ingredients for the forming of bodies, beside those of water, air, earth, and fire, and which I do not find to be held in due estimation by writers on the temperaments, although they are so active in nature.—Oil, for example, quicksilver, æther, the electric and magnetic fluids.——(The acidum pingue of Mayer, the frigorific matter of Schmidt, the fixed air of Black, and the nitrous air of the Abbe Fontana, it may be contested are the beings of hypothesis.)—There may be hundreds of such elementary ingredients, to which we have given no names; but how many new classes of temperaments must originate only in three or four, and how infinite must be the varieties of their intermingling? Why should we not as well have an oily as a watery temperament; a mercurial as an earthy; or a temperament of æther as well as a temperament of air?

To how many various mixtures and forms may Stahl's inflammable essence, or element of viscosity, give birth! Such as the oily, resinous, gummy, glutinous, milky, gelatinous, butyrous or buttery, caseous or cheesy, saponaceous, ceraceous or waxy, camphoric,

inflammable, phosphoric, sulphureous, fuliginous, carbonous or coaly; not one of which can supply the place of the other, and of which each, individually, has its peculiar properties and effects in nature and art. To these we may well be allowed to add the metalline mixtures; and how numerous, how important, also, are their virtues! That particles of iron exist in the blood is now no longer doubted. How various are the salts which earth alone contains! How inaccurate is it, therefore, to say, earthy temperament! Nor would saline be better, since salts are as different, among themselves, as heat and cold, or as the acid from the alkaline, from which all the intervening kinds are formed.

We may consequently find a better mode of considering temperament, physiognomonically and medicinally; which mode shall, in a certain degree, depart from the customary, and introduce new, and probably more clear and definite, distinctions.

Whatever may be the internal nature of the body, its materials, the composition of those materials, organization, blood, nervous system, manner of life, and nutriment, the result will, in all cases, be a certain portion

of irritability, toward a certain given point. As, therefore, it appears to me that the elasticity of the air is varied by its temperature, and cannot be determined by its internal analysis, but by the degree of its activity, so, in my opinion, also, is it with the temperaments of the human body. It is impossible, or scarcely possible, to analyze them internally. The result of their ingredients, and the mixture of these ingredients, will ever be the same—a certain degree of irritability to a given point of irritation.

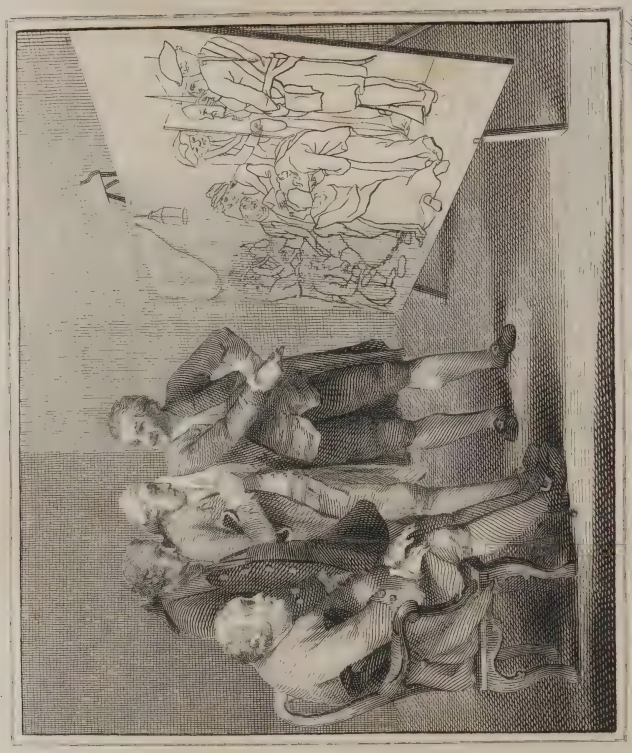
Hence, I believe, that, in a certain measure, all temperaments may be more accurately determined after the barometrical, or thermometrical, manner, than according to that in which they are usually classed; though the latter, I grant, may be preserved when it is admitted that, in certain mixtures, which we at present call melancholic or sanguine, a certain excess, or want, of irritability can never exist. That is, for example, when, in that mixture which we call melancholic, the degree of irritability, with respect to a certain object, never shall rise above, and, in that which we call choleric, never sink below, the temperate.

Irritability may be also applied to the four temperaments according to their com-

parative activity, and as they extend themselves in height, depth, distance, or proximity. Thus the irritability of the choleric takes flight at whatever is on high, without dread of danger. Fearful melancholy digs, and fortifies itself, wherever it supposes it can find security. The sanguine roam thoughtless and headlong, without once considering consequences; while the phlegmatic neither sinks, soars, nor removes, and is only irritable to that which he can obtain by rest and ease. He goes to the near, where the way is smooth, not stepping beyond his small circle, out of which he can with difficulty be drawn. He disregards every thing beyond, and is most at his ease in the œconomical garden of Epicurus. Indolence is perhaps the highest good of the phlegmatic, as it was of Epicurus.

Be it granted that the temperament of the body may be found like that of the air, and it will then be necessary only to express the sum of the temperaments, or that which shall render its knowledge most useful by the degree of irritability.

There are numerous men of my acquaintance of whom I cannot say to which of the four temperaments they belong; but if we suppose a scale of sensibility toward a cer-



tain object, and divided into a hundred parts, we may then, after accurate observation, say of numbers in which of the ten decades, or tenths, they rank. I repeat, toward a certain object; for, as it has been, in part, remarked, each temperament has its own point of irritability; its height, depth, distance, or proximity. There must, therefore, be a determinate object or point to which their attention must all be directed, and which shall affect them all; like as the thermometer can only give accurate indications in the place where it constantly stands.

Each may imagine a given point for himself.

Each may make himself a thermometer of the temperaments by which he is affected.

To explain myself, in some measure, I have here given the Farewel of Calas, after Chodowiecki.

In this scene, the moist temperament is the least irritable:

The airy irritable only to ineffectual tears:

The fiery to powerful revenge:

The earthy has no elasticity, exclaims not, but is oppressed, bowed down to the ground:

The phlegmatic is round, smooth, full, and seated:

The sanguine is erect; springs, flutters; is oval and proportionate:

The choleric is angular, contracted, and stamping:

The melancholic droops and sinks.

In estimating temperament, or, as I would rather say, degrees of irritability to a given point, we must always carefully distinguish two things; momentaneous tension, and general irritability, or the physiognomy and pathos of the temperament. We are to enquire, how may this person be irritated? What is his present degree of irritability? What is the magnitude of his sphere of action? Where does irritability, at present, reside? What is its present weight, its possible power? The sum total, therefore, of temperament, according to the metaphor we have formerly used, will be to be sought in the outline of the body at rest; the interest of this sum total in the motion of the eyes, eyebrows and mouth, and momentary complexion.

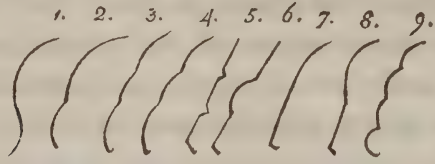
It will likewise be found that the temperament, or nervous irritability of organized life, terminates in defined or definable outlines; that the profile, for example, presents lines from the curvature of which the degree of irritability may be found.

All outlines of the profile, and of the whole man, give characteristic lines, which may be considered in a twofold manner, that is

to say, according to their internal nature, and position. Their internal nature is, in like manner, twofold; straight, or curved; as is their external; perpendicular, or oblique. Each has its numerous subordinations, which yet may be easily classed, as we have already shewn in foreheads. If to these profile outlines we add the principal lines of the forehead, placing them one upon the other, I have no reason to doubt but that the general temperature of each man, and his highest and lowest degree of irritability toward a given object, may be thus ascertained.

The pathos of temperament, in the moment of irritability, shows itself in the motion of the muscles, which, in all animal bodies, is governed by their qualities and form. Every head of man, it is true, is capable of the motion of every kind of passion; but each has only this capability to a certain degree; and, as this degree is much more difficult to find and to determine than in the outlines at rest, and as we cannot so easily make deductions, respecting the degree of elasticity and irritability, from the outlines in motion as at rest, we ought, at first, to satisfy ourselves with the latter; and, indeed, as the head is the sum of the body, and as

the profile or outline of the forehead is the sum of the head, we may be satisfied with the outline, the profile of the face, or of the forehead. We already know that the more each line approaches a circle, or rather an oval, the less it denotes choler; and that, on the contrary, it most denotes that temperament, the straiter, more oblique, and interrupted it is.



1 The *ne plus ultra* of phlegm.

2 Sanguine.

3, 4, 5, 6, Different gradations of excessive choler.

7, 8, 9, Some lines of melancholy, that is to say, characteristically strengthened *.

I am well convinced of the imperfection of these thoughts on temperaments, but I would not repeat what had been so often repeated. I shall only add, I hope that, by

* The additions that belong to this volume are at the end of the fragments.

the aid of the determinate signs, lines, and outlines of the forehead, characters of irritability may be obtained for the principal classes; as well as the proportions which exist between all outlines of the human forehead, and every other form which can affect the human eye, or human sensation.

I shall now, shortly, recapitulate some few things which are defective in my fragments; shall ask a few questions which I wish to be answered by any wise and worthy man.

1. Can any man rid himself of, or entirely subdue, his temperament? Is it not with our temperament as with our senses and members? Since all the creatures of God are good, are not the powers of these creatures also good? Does religion require more than that the immoderate should be reduced to moderation; and not to destroy such other powers as are good in man; or than that we should change the objects of passion?

2. How must the phlegmatic father behave toward the choleric son; the sanguine mother toward the melancholy daughter? That is to say, how must one temperament act toward another?

3. What temperaments are most capable of friendship?

4. Which are the happiest united in marriage?

5. Which are absolutely incapable of agreement and co-existence?

6. What ought to be required of each temperament; and what should be the business and amusements of each? What friend, what foe, can most incite pleasure or passion in each?

7. Has any temperament bad qualities which are not counterbalanced by good?

8. How are the various traits of the same temperament diversified by rank, age, and sex?

III.

SIGNS OF BODILY STENGTH AND WEAKNESS.

We call that human body strong which can easily alter other bodies, without being easily altered itself. The more immediately it can act, and the less immediately it can be acted upon, the greater is its strength; and the weaker the less it can act, or withstand the action of others.

There is a tranquil strength, the essence of which is immobility; and there is an active strength, the essence of which is motion. The one has motion, the other stability, in an extraordinary degree. There is the strength of the rock, and the elasticity of the spring.

There is the Herculean strength of bones and sinews; thick, firm, compact, and immoveable as a pillar.

There are heroes less Herculean, less firm, sinewy, large; less set, less rocky, who yet, when roused, when opposed in their activity, will meet oppression with so much strength, will resist weight with such elastic force, as scarcely to be equalled by the most bony and muscular strength.

The elephant has native, bony strength: Irritated or not, he bears prodigious burthens, and crushes all on which he treads. An irritated wasp has strength of a totally different kind; but both have compactness for their foundation, and, especially, the firmness of construction.

All porosity destroys strength.

The strength, like the understanding, of a man is discovered by its being more or less compact. The elasticity of a body has signs so remarkable that they will not permit us to confound such body with one that is not elastic. How manifest are the varieties of strength, between the foot of an elephant and a stag; a wasp and a fly!

Tranquil, firm strength, is shown in the proportions of the form, which ought rather to be short than long.

In the thick neck, the broad shoulders, and the countenance; which, in a state of health, is rather bony than fleshy.

In the short, compact, and knotty forehead; and, especially, when the *sinus frontales* are visible, but not too far projecting; flat in the middle, or suddenly indented, but not in smooth cavities.

In horizontal eyebrows, situated near the eye.

Deep eyes, and stedfast look.

In the broad firm nose, bony near the forehead; and, especially, in its straight, angular, outlines.

In short, thick, curly hair of the head, and beard.

In short, broad teeth, standing close to each other. In compact lips, of which the under rather projects than retreats. In the strong, prominent, broad chin.

In the strong, projecting *os occipitis*.

In the bass voice; the firm step; and in sitting still.

Elastic strength, the living power of irritability, must be discovered in the moment of action; and the firm signs must, afterward, be abstracted, when the excited power is once more at rest.—"This body, therefore, which at rest was capable of so little, acted and resisted so weakly, can, thus irritated, and with this degree of tension, become thus powerful."—On enquiry we shall find that this strength, awakened by irritation, generally resides in thin, tall, but not very tall, and bony, rather than muscular bodies: in bodies of dark, or pale, complexions; of rapid motion, joined with a certain

kind of stiffness; of hasty and firm walk; of fixed, penetrating look; and with open lips, but easily, and accurately, to be closed.

Signs of weakness are, disproportionate length of body; much flesh, little bone; extension; a tottering frame; a loose skin; round, obtuse, and, particularly, hollow outlines of the forehead and nose; smallness of nose and chin; little nostrils; the retreating chin; long, cylindrical, neck; the walk very hasty, or languid, without firmness of step; the timid aspect; closing eyelids; open mouth; long teeth; the jaw-bone long, but bent, toward the ear; whiteness of complexion; teeth inclined to be yellow, or green; fair, long, and tender hair; shrill voice.

IV.

MEDICINAL SEMEIOTICS; OR THE SIGNS OF HEALTH AND SICKNESS.

Not I, but an experienced physician ought to write on the physiognomonical, and pathognomonical semeiotica of health and sickness, and describe the physiological character of the body, and its propensities to this or that disorder. I am beyond description ignorant with respect to the nature of disorders and their signs; still may I, in consequence of the few observations I have made, declare, with some certainty, by repeatedly examining the firm parts and outlines of the bodies and countenances of the sick, that it is not difficult to predict what are the diseases to which the man in health is most liable. Of what infinite importance would such physiognomonical semeiotics, or prognostics of possible or probable disorders be, founded on the nature and form of the body! How essential were it, could the physician say to the healthy, "You naturally have, some time in your life, to expect this or that disorder. Take the necessary precautions against such or such a disease.

" The virus of the small-pox slumbers in your body, and may thus or thus be put in motion. Thus the hectic, thus the intermittent, and thus the putrid fever."—Oh how worthy, Zimmermann, would a treatise on physiognomonical *Diætetice* (or regimen) be of thee!

Whoever shall read this author's work, on *Experience*, will see how characteristically he describes various diseases which originate in the passions. Some quotations from this work, which will justify my wish, and contain the most valuable semeiotical remarks, cannot be unacceptable to the reader. The first is from Part I. chap. viii. page 401. f. " The observing mind examines the physiognomy of the sick, the signs of which extend over the whole body, but the progress and change of the disease is principally to be found in the countenance and its parts. Sometimes the patient carries the marks of his disease. In burning, bilious, and hectic fevers; in the chlorosis; the common and black jaundice; in worm cases."—(I, who know so little of physic, have several times discovered the disease of the tape worm in the countenance.)—" In the *furor uterinus*, the least observant can read the disease. The more the countenance is changed, in

burning fevers, the greater is the danger. A man whose natural aspect is mild and calm, but who stares at me, with a florid complexion, and wildness in his eyes, prognosticates an approaching delirium. I have likewise seen a look indescribably wild, accompanied by paleness, when nature, in an inflammation of the lungs, was approaching a crisis, and the patient was become excessively cold and frantic. The countenance relaxed, the lips pale and hanging, in burning fevers, are bad symptoms, as they denote great debility; and, if the change and decay of the countenance be sudden, the danger is great. When the nose is pointed, the face of a lead colour, and the lips livid, inflammation has produced gangrene. There is, frequently, something dangerous to be observed in the countenance, which cannot be known from other symptoms, and which, yet, is very significant. Much is to be observed in the eyes. Boerhaave examined the eyes of the patient with a magnifying glass, that he might see if the blood entered the smaller vessels. Hippocrates held that the avoiding of light, involuntary tears, squinting, one eye less than the other, the white of the eye inflamed, the small veins inclined to be black, too much swelled, or

too much sunken, were, each and all, bad symptoms (page 432). The motion of the patient, and his position in bed, ought, likewise, to be enumerated among the particular symptoms of disease. The hand carried to the forehead, waved, or groping in the air, scratching on the wall, and pulling up the bed clothes, are of this kind. The position in bed is a very significant sign of the internal situation of the patient, and therefore deserves every attention. The more unusual the position is, in any inflammatory disease, the more certainly may we conclude that the anguish is great, and, consequently, the danger. Hippocrates has described the position of the sick, in such cases, with accuracy that leaves nothing to be desired.—The best position in sickness is the usual position in health."

I shall add some other remarks from this physician and physiognomist, whose abilities are superior to envy, ignorance, and quackery. (Page 452) "Swift was lean while he was the prey of ambition, chagrin, and ill temper; but after the loss of his understanding he became fat."—His description of envy and its effects on the body are incomparable. (Part II. chap. xi.) "The effects of envy are visible, even in children. They become thin, and easily fall into consump-

tions. Envy takes away the appetite, and sleep, and causes feverish motion; it produces gloom, shortness of breath, impatience, restlessness, and a narrow chest. The good name of others, on which it seeks to avenge itself by slander, and feigned but not real contempt, hangs like the sword suspended by a hair over the head of Envy, that continually wishes to torture others, and is itself continually on the rack.—The laughing simpleton becomes disturbed as soon as Envy, that worst of fiends, takes possession of him, and he perceives that he vainly labours to debase that merit which he cannot rival. His eyes roll, he knits his forehead, he becomes morose, peevish, and hangs his lips. There is, it is true, a kind of envy that arrives at old age. Envy in her dark cave, possessed by toothless furies, there hoards her poison, which, with infernal wickedness, she endeavours to eject, over each worthy person, and honourable act. She defends the cause of vice, endeavours to confound right and wrong. She vitally wounds the purest innocence."

The writers most known, and oftenest quoted, by physicians, on semeiotics, are Aretæus, Lomnius, Æmilius Campolongus, Wolf, Hoffman, Wedel, Schrœder, Vater.

I am also acquainted with two dissertations on the same subject, one by Samuel Quelmaltz, — *De Prosoposcopiâ Medicâ. Leipzig* 1748; and the other by the famous Stahl—*De facie morborum indice, seu morborum æstimatione ex facie. Halle* 1700.

But the work which is most perfect, full, and deserving of attention, is *Thomæ Fieni philosophi ac medici præstantissimi Semeiotice, sive de signis medicis. Lugduni* 1664. Yet this acute writer has scarcely noticed the prognostics of disease from the figure of the body, but has, like others, been much more attentive to the diagnostics.

V.

NATIONAL PHYSIOGNOMY.

A.

MY OWN REMARKS.

That there is national physiognomy, as well as national character, is undeniable. Whoever doubts of this can never have observed men of different nations, nor have compared the inhabitants of the extreme confines of any two. Compare a Negro and an Englishman, a native of Lapland and an Italian, a Frenchman and an inhabitant of Terra del Fuego. Examine their forms, countenances, characters, and minds. Their difference will be easily seen, though it will, sometimes, be very difficult to describe scientifically.

It is probable we shall discover what is national in the countenance better from the sight of an individual, at first, than of a whole people; at least, so I imagine, from my own experience. Individual countenances discover more the characteristics of a whole nation, than a whole nation does

that which is national in individuals. The following infinitely little is what I have hitherto observed, from the foreigners with whom I have conversed, and whom I have noticed, concerning national character.

The French I am least able to characterize.—They have no traits so bold as the English, nor so minute as the Germans. I know them chiefly by their teeth, and their laugh. The Italians I discover by the nose, small eyes, and projecting chin. The English, by their foreheads, and eyebrows. The Dutch, by the rotundity of the head, and the weakness of the hair. The Germans, by the angles and wrinkles, round the eyes, and in the cheeks. The Russians, by the snub nose, and their light-coloured, or black hair. I shall now say a word concerning Englishmen, in particular. Englishmen have the shortest, and best arched, foreheads; that is to say, they are arched only upward; and, toward the eyebrows, either gently decline, or are rectilinear. They very seldom have pointed, but often round, full, medullary noses. The Quakers and Moravians excepted, who, wherever they are found, are generally thin-lipped, Englishmen have large, well defined, beautifully curved, lips; they have also a round, full, chin; but they

are peculiarly distinguished by the eyebrows and eyes, which are strong, open, liberal, and stedfast. The outline of their countenances is, in general, great, and they never have those numerous, infinitely minute, traits, angles, and wrinkles, by which the Germans are so especially distinguished. Their complexion is fairer than that of the Germans.

All English women whom I have known personally, or by portrait, appear to be composed of marrow and nerve. They are inclined to be tall, slender, soft, and as distant from all that is harsh, rigorous, or stubborn, as heaven is from earth.

The Swiss, generally, have no common physiognomy, or national character, the aspect of fidelity excepted. They are as different from each other as nations the most remote. The French Swiss peasant is as distinct as possible from the peasant of Appenzel. It may be that the eye of a foreigner would better discover the general character of the nation, and in what it differs from the French or German, than that of the native.

In each canton of Switzerland I find characteristic varieties. The inhabitant of Zurich, for instance, is middle sized, more frequently meagre than corpulent, but usually one or the other. They seldom have ardent

eyes, or large, small noses; the outline is not, often, either grand or minute. The men are seldom handsome, though the youth are incomparably so; but they soon alter. The people of Berne are tall, strait, fair, pliable, and firm; and are most distinguishable by their upper teeth, which are white, regular, and easily to be seen. The inhabitants of Basle (or Basil) are more rotund, full, and tense of countenance, the complexion tinged with yellow, and the lips open and flaccid. Those of Schaffhausen are hard boned. Their eyes are seldom sunken, but are generally prominent. The sides of the forehead diverge over the temples; the cheeks fleshy, and the mouth wide and open. They are commonly stronger built than the people of Zurich, though, in the canton of Zurich, there is scarcely a village in which the inhabitants do not differ from those of the neighbouring village, without attending to dress, which, notwithstanding, is also physiognomonical.

Round Wädenschweil and Oberreid, I have seen many handsome, broad-shouldered, strong, burden-bearing men.—At Weiningen, two leagues from Zurich, I met, about evening, a company of well-formed men, who were distinguishable for their cleanliness, circumspection, and gravity of deportment.

An extremely interesting and instructive book might be written on the physiognomonical characters of the peasants in Switzerland. There are considerable districts where the countenances, the nose excepted, are most of them broad, as if pressed flat with a board. This disagreeable form, wherever found, is consistent with the character of the people. What could be more instructive than a physiognomonical and characteristic description of such villages, their mode of living, food, and occupation?

B.

EXTRACTS FROM OTHER AUTHORS.

(*a*) BUFFON *.

"TRAVERSING the surface of the earth, and beginning in the north, we find, in Lapland, and on the northern coasts of Tartary, a race of men, small of stature, singular of form, and with countenances as savage as their manners."—"These people have large, flat faces, the nose broad, the pupil of the eye of a yellow brown, inclining to a black, the eyelids retiring toward the temples, the cheeks extremely high, the mouth very large, the lower part of the face narrow, the lips full and high, the voice shrill, the head large, the hair black and sleek, and the complexion brown, or tanned. They are very small, and squat, though meagre. Most of them are not above five feet, and the least not more than four feet and a half high."—"The Borandians are still smaller than the Laplanders."—"The Samoiedes more squat, with large heads and noses, and darker com-

* The following quotations are translated from Buffon, not from the German. T.

plexions. Their legs are shorter, their knees more turned outward, their hair is longer, and they have less beard. The complexion of the Greenlanders is darker still, and of a deep olive colour."—" The women, among all these nations, are as ugly as the men."——" And not only do these people resemble each other in ugliness, size, and the colour of their eyes and hair, but they have similar inclinations and manners, and are all equally gross, superstitious, and stupid"—" Most of them are idolaters, they are more rude than savage, wanting courage, self-respect, and pudency.—" If we examine the neighbouring people of the long slip of land which the Laplanders inhabit, we shall find they have no relation whatever with that race, excepting only the Ostiacks and Tongusians. The Samoiedes and the Borandians have no resemblance with the Russians, nor have the Laplanders with the Finlanders, the Goths, Danes, or Norwegians. The Greenlanders are alike different from the savages of Canada. The latter are tall, and well made; and, though they differ very much from each other, yet, they are still more infinitely different from the Laplanders. The Ostiacks seem to be Samoiedes something less ugly, and dwarfish, for they are small and ill-formed."

"All the Tartars have the upper part of the countenance very large, and wrinkled, even in youth, the nose short, and gross, the eyes small and sunken, the cheeks very high, the lower part of the face narrow, the chin long, and prominent, the upper jaw sunken, the teeth long and separated, the eyebrows large, covering the eyes, the eyelids thick, the face flat, their skin of an olive colour, and their hair black. They are of a middle stature, but very strong and robust; have little beard, which grows in small tufts, like that of the Chinese, thick thighs, and short legs."

"The little, or Nogais, Tartars have lost a part of their ugliness by having intermingled with the Circassians."—"As we proceed eastward, into free or independent Tartary, the features of the Tartars become something less hard, but the essential characteristics of their race ever remain. The Mongul Tartars, who conquered China, and who were the most polished of these nations, are, at present, the least ugly and ill-made: yet have they, like the others, small eyes, the face large and flat, little beard, but always black or red, and the nose short and compressed."

—" Among the Kergisi and Tcherimisi Tartars there is a whole nation, or tribe, the men and women among whom are very singularly beautiful."——" The manners of the Chinese and Tartars are wholly opposite, more so than are their countenances and forms."—" The limbs of the Chinese are well proportioned, large and fat. Their faces are round and capacious, their eyes small, their eyebrows large, their eyelids raised, and their noses little and compressed. They have only seven or eight tufts of black hair on each lip, and very little on the chin."

" The inhabitants of the coast of New Holland, which lies in 16° 15′ of south latitude, and to the south of the Isle of Timor, are perhaps the most miserable people on earth, and of all the human race most approach the brute animal. They are tall, upright, and slender. Their limbs are long and supple; their head is large, their forehead round, their eyebrows are thick, and their eyelids always half shut. This they acquire by habit in their infancy, to preserve their eyes from the gnats, by which they are greatly incommoded, and, as they never open their eyes, they cannot see at a distance, at least,

not unless they raise the head as if they wished to look at something above them. They have large noses, thick lips, and wide mouths. It should seem that they draw the two upper fore teeth, for neither men nor women, young nor old, have these teeth. They have no beard; their faces are long, and very disagreeable, without a single pleasing feature; their hair is not long, and sleek, like that of most of the Indians, but short, black, and curly, like the hair of the Negroes. Their skin is black, and resembles that of the Indians of the coast of Guinea."

"If we now examine the nations inhabiting a more temperate climate, we shall find that the people of the northern provinces, of the Mogul Empire, Persia, the Armenians, Turks, Georgians, Mingrelians, Circassians, Greeks, and all the inhabitants of Europe, are the handsomest, wisest, and best formed of any on earth; and that, though the distance between Cachemire and Spain, or Circassia and France, is very great, there is still a very singular resemblance between people so far from each other, but situated in nearly the same latitude. The people of Cachemire are renowned for beauty, are as

well formed as the Europeans, and have nothing of the Tartar countenance, the flat nose, and the small pig's eyes, which are so universal among their neighbours."—"The complexion of the Georgians is still more beautiful than that of Cachemire; no ugly face is found in the country, and nature has endowed most of the women with graces, which are no where else to be discovered." —"The men, also, are very handsome, have natural understanding, and would be capable of arts and sciences, did not their bad education render them exceedingly ignorant and vicious."—"Yet, with all their vices, the Georgians are civil, humane, grave, and moderate; they seldom are under the influence of anger, though they become irreconcileable enemies, having once entertained hatred."—The Circassians and Mingrelians are equally beautiful and well formed." —"The lame and the crooked are seldom seen among the Turks."—The Spaniards are meagre, and rather small; they are well shaped, have fine heads, regular features, good eyes, and well arranged teeth, but their complexions are dark, and inclined to yellow."—"It has been remarked that in some provinces of Spain, as near the banks of the river Bidassoa, the people have exceedingly

large ears."—(Can large ears hear better than small? I know one person with large, rude, ears, whose sense of hearing is acute, and who has a good understanding, but, him excepted, I have particularly remarked large ears to betoken folly; and that, on the contrary, ears inordinately small appertain to very weak, effeminate characters, or persons of too great sensibility.)—" Men with black or dark brown hair begin to be rather uncommon in England, Flanders, Holland, and the northern provinces of Germany; and few such are to be found in Denmark, Sweden, and Poland. According to Linnæus, the Goths are very tall, have sleek, light coloured, silver hair, and blue eyes. The Finlanders are muscular and fleshy, with long and light yellow hair, the iris of the eye a deep yellow."

" It seems, if we collect the accounts of travellers, that there are as many varieties among the race of Negroes as among the Whites. They also have their Tartars, and their Circassians. The Blacks on the coast of Guinea are extremely ugly, and emit an insufferable scent. Those of Sofala and Mozambique are handsome and have no ill smell." —" These two species of Negroes resemble

each other rather in colour than features: Their hair, skin, the odour of their bodies, their manners and propensities are exceedingly different."—"Those of Cape Verd have by no means so disagreeable a smell as the natives of Angola; their skin, also, is more smooth and black, their body better made, their features less hard, their tempers more mild, and their shape better.—The negroes of Senegal are the best formed, and best receive instruction.—The Nagos are the most humane, the Mondongos the most cruel, the Mimes the most resolute, capricious, and subject to despair."—(If this be so, let these heads be first and singly studied, and all that is common to character collected.)—"The Guinea Negroes are extremely limited in their capacities. Many of them even appear to be wholly stupid; or, never capable of counting more than three, remain in a thoughtless state if not acted upon, and have no memory."—"Yet, bounded as is their understanding, they have much feeling—have good hearts, and the seeds of all virtue."—"The Hottentots all have very flat and broad noses, but these they would not have did not their mothers suppose it their duty to flatten the nose shortly after birth."—(It ought not to be so positively affirmed

they would not have such, till we first had considered the form of the head, such as given by nature, and thence deduced the form of the nose. There are evidently forms of sculls which, naturally, have flat noses; and others, in which, external violence excepted, they cannot be flattened. The very custom of pressing the nose flat ought, perhaps, to be considered as a proof that this form is more natural than any other to these people.)—" They have also very thick lips, especially the upper; the teeth white, the eyebrows thick, the head heavy, the body meagre, and the limbs slender.—The inhabitants of Canada, and of all these confines, are rather tall, robust, strong, and tolerably well made; have black hair and eyes, very white teeth, tawny complexions, little beard, and no hair, or almost none, on any other part of the body. They are hardy and indefatigable in marching; swift of foot; alike support the extremes of hunger, or excess in feeding; are daring, courageous, haughty, grave and moderate. So strongly do they resemble the eastern Tartars in complexion, hair, eyes, the almost want of beard, and hair, as well as in their inclinations and manners, that we should suppose them the descendants of that nation, did we not see

the two people separated from each other by a vast ocean. They, also, are under the same latitude, which is an additional proof of the influence of climate on the colour, and even on the form of man."—(To which we may add character, mind, and manners.)

(*b*) *Some of the most remarkable Passages from an excellent Essay by Professor Kant of Königsberg, inserted in* Engel's Philosophen für die Welt, II Theil, *from page* 125 *to* 165.

Page 131. " The supposition of Maupertuis that a race of men might be established in any province, in whom understanding, probity, and strength, should be hereditary, could only be realized by the possibility of separating the degenerate from the conformable births; a project which, in my opinion, might be practicable, but which, in the present order of things, is prevented by the wiser dispositions of nature, according to which the wicked and the good are intermingled, that by the irregularities and vices of the former the latent powers of the latter may be put in motion, and impelled to approach perfection. If nature, without trans-

plantation or foreign mixture, be left undisturbed, she will, after many generations, produce a lasting race that shall ever remain distinct."

Page 133. "If we divide the human race into four principal classes, I believe all the intermediate ones, however perpetuating and conspicuous, may be immediately reduced to one of these. (1) The race of Whites. (2) The Negroes. (3) The Huns. (Monguls, or Calmucs.) (4) The Hindoos, or people of Hindoostan."

Page 141. "External things may well be the accidental, but not the primary, causes of what is inherited or assimilated. As little as chance, or physico-mechanical causes, can produce an organized body, as little can they add any thing to its power of propagation; that is to say, produce a thing which shall propagate itself by having a peculiar form, or proportion of parts."

Page 143. "Man was designed to be the inhabitant of all climates, and all soils. Hence the seeds of many internal propensities must be latent in him, which shall remain inactive, or be put in motion, according to his situation on the earth; so that, in progressive generation, he shall appear as if born for that particular soil in which he seems planted."

Page 144. "The air and the sun appear to be those causes which most influence the powers of propagation, and effect a durable developement of germs and propensities; that is to say, the air and the sun may be the origin of a distinct race. The variations which food may produce must soon disappear on transplantation. That which affects the propagating powers must not act upon the support of life, but upon its original source, its first principles, animal conformation, and motion. A man transplanted to the frigid zone must decrease in stature, since, if the power or momentum of the heart continue the same, the circulation must be performed in a shorter time, the pulse become more rapid, and the heat of the blood increased. Thus Crantz found the Greenlanders not only inferior in stature, to the Europeans, but also that they had a remarkably greater heat of body. The very disproportion between the length of the body and the shortness of the legs, in the northern people, is suitable to their climate; since the extremes of the body, by their distance from the heart, are more subject to the attacks of cold."

Page 146. "The prominent parts of the countenance, which can less be guarded

from cold, by the care of nature for their preservation, have a propensity to become more flat. The rising cheek-bones, the half-closed, blinking, eyes, appear to be intended for the preservation of sight against the dry, cold, air, and the effusion of light from the snow (to guard against which the Esquimaux uses now spectacles) though they may be the natural effect of the climate, since they are found only in a smaller degree, in milder latitudes. Thus gradually are produced the beardless chin, the flattened nose, thin lips, blinking eyes, flat countenance, red brown complexion, black hair, and, in a word, the face of the Calmuc. Such properties, by continued propagation, at length, form a distinct race, which continues to remain distinct, even when transplanted into warmer climates."

Page 149. " The red brown, or copper colour, appears to be as natural an effect of the acidity of the air, in cold climate, as the olive brown of the alcaline, and bilious, quality of the juices, in warm; without taking the native disposition of the American into the estimate, who appears to have lost half the powers of life, which may be regarded as the effect of cold."

Page 150. " The growth of the porous

parts of the body must increase in the hot and moist climate. Hence the thick short nose and projecting lips. The skin must be oiled, not only to prevent excessive perspiration, but also the imbibing the putrescent particles of the moist air. The surplus of the ferrugineous, or iron particles, which have lately been discovered to exist in the blood of man, and which, by the evaporation of the phosphoric acidities, of which all Negroes smell so strong, being cast upon the retiform membrane, occasions the blackness which appears through the cuticle, and this strong retention of the ferrugineous particles seems to be necessary, in order to prevent the general relaxation of the parts. Moist warmth is peculiarly favourable to the growth of animals, and produces the Negro, who, by the providence of nature, perfectly adapted to his climate, is strong, muscular, agile; but dirty, indolent, and trifling."

Page 161. "The trunk, or stem, of the root may degenerate; but this having once taken root, and stifled other germs, resists any future change of form; the character of the race having once gained a preponderance in the propagating powers."

(c) *From Winkelmann's History of Art.*

"OUR eyes convince us, with respect to the form of man, that the character of nation, as well as of mind, is visible in the countenance. As nature has separated large districts by mountains and waters, so has she, likewise, distinguished the inhabitants by peculiarity of features. In countries far distant from each other, the difference is, likewise, visible in other parts of the body, and in stature. Animals are not more varied, according to the properties of the countries they inhabit, than men are; and some have pretended to remark that animals even partake of the propensities of the men. The formation of the countenance is as various as languages, nay, indeed, as dialects, which are thus or thus various in consequence of the organs of speech. In cold countries, the fibres of the tongue must be less flexible, and rapid, than in warm. The natives of Greenland and certain tribes of America are observed to want some letters of the alphabet, which must originate in the same cause. Hence it happens that the northern languages have more monosyllables, and are more clogged with consonants, the connect-

ing and pronouncing of which is difficult, and sometimes impossible, to other nations. A celebrated writer has endeavoured to account for the varieties of the Italian dialects, from the formation of the organs of speech. For this reason, says he, the people of Lombardy, inhabiting a cold country, have a more rough and concise pronunciation. The inhabitants of Florence and Rome speak in a more measured tone, and the Neapolitans, under a still warmer sky, pronounce the vowels more open, and speak with more fulness. Persons well acquainted with various nations can distinguish them as justly from the form of their countenance as from their speech. Therefore, since man has ever been the object of art and artists, the latter have constantly given the forms of face of their respective nations; and that art, among the ancients, gave a certain character to the human form and countenance, is proved by the same effect having taken place among the moderns. German, Dutch, or French artists, when they neither travel nor study foreign forms, may be known by their pictures as perfectly as Chinese or Tartarian. After residing many years in Italy, Rubens continued to draw his figures as if he had never left his native land."

Another Passage from Winkelmann.

"THE projecting mouths of the Negroes, which they have in common with their monkeys, is an excess of growth, a swelling, occasioned by the heat of the climate; like as our lips are swelled by heat or sharp saline moisture; and, also, in some men, by violent passion. The small eyes of the distant northern and eastern nations are in consequence of the imperfection of their growth. They are short and slender. Nature produces such forms the more she approaches extremes where she has to encounter heat or cold. In the one she is prompter and exhausted, and, in the other, crude, never arriving at maturity. The flower withers in excessive heat, and, deprived of sun, is deprived of colour. All plants degenerate in dark and confined places.

"Nature forms with greater regularity the more she approaches her centre, and in more moderate climates. Hence our and the Grecian ideas of beauty, being derived from more perfect symmetry, must be more accurate than the ideas of those in whom, to use the expression of a modern poet, the image of the Creator is half defaced."

(*d*) *From the* Recherches Philosophiques sur les Americains, *by M. de Pauw.*

"THE Americans are most remarkable because that many of them have no eyebrows, and none have beards; yet we must not infer that they are infeebled in the organs of generation, since the Tartars and Chinese have almost the same characteristics. They are far, however, from being very fruitful, or much addicted to love. True it is, the Chinese and the Tartars are not absolutely beardless. When they are about thirty, a small pencilled kind of whisker grows on the upper lip, and some scattered hairs are found at the end of the chin." Tome I. page 37.

"Exclusive of the Esquimaux, who differ in gait, form, features and manners, from other savages of North America, we may likewise call the Akansans a variety, whom the French have generally named the handsome men. They are tall and straight, have good features, without the least appearance of beard; regular eyelids, blue eyes, and fine fair hair; while the neighbouring people are low of stature, have abject countenances, black eyes, the hair of the head black as ebony, and of the body, thick and rough." Page 135.

"The Peruvians are not very tall; but, though thick set, they are tolerably well made. There are many, it is true, who, by being diminutive, are monstrous. Some are deaf, dumb, blind, and idiots; and others want a limb, when born. In all probability, the excessive labour to which they have been subjected, by the barbarity of the Spaniards, has produced such numbers of defective men. Tyranny has an influence even on the physical temperament of slaves. Their nose is aquiline; their forehead narrow; their hair black, strong, smooth, and plentiful; their complexion an olive red; the apple of the eye black, and the white not very clear. They never have any beard, for we cannot bestow that name on some short straggling hairs which sprout in old age; nor have either men or women the downy hair which generally appears after the age of puberty. In this they are distinguished from all people on earth, even from the Tartars and Chinese. As in eunuchs, it is the characteristic of their degeneracy." Page 144.

"Judging by the rage which the Americans have to mutilate and disfigure themselves, we should suppose they all were discontented with the proportions of their limbs and bodies. Not a single nation has been discovered in this fourth quarter of the

globe which has not adopted the custom of artificially changing, either the form of the lips, the hollow of the ear, or the shape of the head, by forcing it to assume an extraordinary and ridiculous figure.

"There are savages whose heads are pyramidal, or conical, with the top terminating in a point. Others have flat heads, with large foreheads, and the back part flattened. This caprice seems to have been the most fashionable, at least, it was the most common. Some Canadians had their heads perfectly spherical. Although the natural form of the head really approaches the circular, these savages who, by being thus distorted, acquired the appellation of bowl or bullet-head, do not appear less disgusting, for having made the head too round, and perverted the original purpose of nature, to which nothing can be added, from which nothing can be taken away, without some essential error being the result, which is destructive to the animal.

"In fine we have seen, on the banks of the Maragnon, Americans with square, or cubical, heads; that is to say, flattened on the face, the top, the temples, and the occiput, which appears to be the last stage of human extravagance.

"It is difficult to conceive how it was possible to compress and mould the bones

of the skull into so many various forms, without most essentially injuring the seat of sense, and the organs of reason; or occasioning either madness or idiotism; since we so often have examples that violent contusions in the region of the temples have occasioned lunacy, and deprived the sufferers of intellectual capacity. For it is not true, as ancient narratives have affirmed, that all Indians with flat, or sugar-loaf, heads, were really idiots; had this been the case there must have been whole nations in America either foolish or frantic, which is impossible, even in supposition."

(e) *Observation by Lentz.*

"It appears to me remarkable that the Jews should have carried with them the marks of their country and race to all parts of the world; I mean their short, black, curly, hair, and brown complexion.—Their quickness of speech, haste, and abruptness in all their actions, appear to proceed from the same causes. I imagine the Jews have more gall than other men."—(I add, as characteristics of the national Jewish countenance, the pointed chin, pouting lips, and well-defined middle line of the mouth.)

(*f*) *Extract from a Letter written by M. Fusseli, dated at Petersburg.*

"My observations have been directed" (writes this great designer and physiognomist) "not to the countenance of nations only, being convinced, from numberless experiments, that the general form of the human body, its attitude, and manner, the sunken or raised position of the head, betweeen or above the shoulders, the firm, the tottering, the hasty, or slow walk, may frequently be less deceitful signs of this or that character, than the countenance separately considered. I believe it possible so accurately to characterize man, from the calmest state of rest to the highest gradation of rage, terror and pain, that, from the carriage of the body, the turn of the head, and gestures, in general, we shall be able to distinguish the Hungarian, the Sclavonian, the Illyrian, the Wallachian, and to obtain a full and clear conception of the actual, and, in general, the prominent characteristics of this or that nation."

(g) *Extract of a Letter from Professor Camper.*

"If not impossible, it would be very difficult, to give you my particular rules for delineating various nations and ages, with almost mathematical certainty; especially, if I would add all I have had occasion to remark concerning the beauty of the antiques. These rules I have obtained by constant observations on the sculls of different nations, of which I have a large collection, and by a long study of the antiques.

"It has cost me much time accurately to draw any head in profile. I have dissected the sculls of people lately dead, that I might be able to define the lines of the countenance, and the angle of these lines with the horizon. I was thus led to the discovery of the maximum and minimum of this angle. I began with the monkey, proceeded to the Negro, and the European, till I ascended to the countenances of antiquity, and examined a Medusa, an Apollo, or a Venus de Medicis. This concerns only the profile. There is another difference in the breadth of the cheeks, which I have found to be largest among the Calmucs, and much smaller among the Asiatic Negroes. The Chinese, and inhabitants of the Molucca, and other Asiatic islands, appear to me to have broad

cheeks, with projecting jaw-bones; the under jaw-bone, in particular, very high, and almost forming a right angle, which, among Europeans, is very obtuse, and still more so among the African negroes.

"I have not yet procured a real scull of an American, therefore, can say nothing on the subject.

"Almost to my shame must I confess that I have not yet been able accurately to draw the countenance of a Jew, although they are so very remarkable in their features; nor have I yet obtained precision in delineating the Italian face. It is generally true that the upper and under jaw of the Europeans is less broad than the breadth of the scull, and that among the Asiatics they are much broader; but I have not been able to determine the specific differences between European nations.

"I have very frequently, by physiognomonical sensation, been able to distinguish the soldiers of different nations; the Scotchman, the Irishman, and the native of England; yet have I never been able to delineate the distinguishing traits.

"The people of our provinces are a mixture of all nations, but, in the remote and separated cantons, I find the countenance to be more flat, and extraordinarily high from the eyes upward."

(*h*) *Extracts from the Manuscript of a Man of Literature at Darmstadt.*

"All tribes of people who dwell in uncultivated countries, and, consequently, are pastoral, not assembled in towns, would never be capable of an equal degree of cultivation with Europeans, though they did not live thus scattered. Were the shackles of slavery shaken off, still their minds would eternally slumber; therefore whatever remarks we can make upon them must be pathognomonical"—(I suspect physiognomonical)—"and we must confine ourselves to their receptive powers of mind, not being able to say much of their expression.

"People who do not bear our badges of servitude are not so miserable as we suppose. Their species of slavery is very supportable, in their mode of existence. They are incomparably better fed than German peasants, and have neither to contend with the cares of providing nor the excesses of labour. As their race of horses exceeds ours in strength, and size, so do their people those among us who have, or suppose they have, property. Their wants are few, and

their understanding sufficient to supply those wants they have. The Russian or Polish peasant is, of necessity, carpenter, taylor, shoemaker, mason, thatcher, &c. and when we examine their performances we may easily judge of their capacities. Hence their aptitude at mechanical and handicraft professions, as soon as they are taught their principles. Invention of what is great they have no pretensions to; their mind, like a machine, is at rest when the necessity that set it in motion ceases.

"Of the numerous nations subject to the Russian sceptre, I shall omit those of the extensive Siberian districts, and confine myself to the Russians, properly so called, whose countries are bounded by Finland, Esthonia, Livonia, and the borders of Asia. These are distinguishable by prodigious strength, firm sinews, broad breast and colossal neck; which, in a whole ship's crew, will be the same; resembling the Farnesian Hercules; by their black, broad, thick, rough, strong hair, head and beard; their sunken eyes, black as pitch; their short forehead, compressed to the nose, with an arch. We often find thin lips, though, in general, they are pouting, wide, and thick. The women have high cheek bones, hollow temples, snub

noses, and retreating arched foreheads, with very few traits of ideal beauty. At a certain period of life, both sexes frequently become corpulent. Their power of propagation exceeds belief.

"In the centre dwell the Ukranians, of whom most of the regiments of Cossacs are formed. They are distinguished among the Russians almost as the Jews are among Europeans. They generally have aquiline noses, are nobly formed; amorous, yielding, crafty, and without strong passions; probably, because, for some thousands of years, they have followed agriculture, have lived in society, had a form of government, and inhabit a most fruitful country, in a moderate climate, resembling that of France. Among all these people the greatest activity and strength of body are united. They are as different from the German boor as quicksilver is from lead, and how our ancestors could suppose them to be stupid is inconceivable."

"Thus too the Turks resemble the Russians. They are a mixture of the noblest blood of Asia Minor with the more material

and gross Tartar. The Natolian, of a spiritual nature, feeds on meditation; will for days contemplate a single object, seat himself at the chess board, or wrap himself up in the mantle of taciturnity. The eye, void of passion, or great enterprise, abounds in all the penetration of benevolent cunning; the mouth is eloquent: The hair of the head and beard, and the small neck, declare the flexibility of the man."

"The Englishman is erect in his gait, and generally stands as if a stake were driven through his body. His nerves are strong, and he is the best runner. He is distinguished from all other men by the roundness and smoothness of the muscles of his face. If he neither speak nor move, he seldom declares the capability and mind he possesses in so superior a degree. His silent eye seeks not to please. His hair, coat, and character, alike, are smooth. Not cunning, but on his guard, yet perhaps but little colouring is necessary to deceive him, on any occasion. Like the bull dog, he does not bark; but if irritated rages. As he wishes not for more esteem than he merits, so he

detests the false pretensions of his neighbours, who would arrogate excellence they do not possess. Desirous of private happiness, he disregards public opinion, and obtains a character of singularity. His imagination, like a sea-coal fire, is not the splendor that enlightens a region, but diffuses genial warmth. Perseverance in study, and pertinacity, for centuries, in fixed principles, have raised and maintained the British spirit, as well as the British government, trade, manufactures, and marine. He has punctuality and probity, not trifling away his time to establish false principles, or making a parade with a vicious hypothesis."

" In the temperament of nations, the French class is that of the sanguine. Frivolous, benevolent, and ostentatious, the Frenchman forgets not his inoffensive parade till old age has made him wise. At all times disposed to enjoy life, he is the best of companions. He pardons himself much, and therefore pardons others if they will but grant that they are foreigners, and he is a Frenchman. His gait is dancing, his speech without accent, and his ear incurable. His

imagination pursues the consequences of small things with the rapidity of the second-hand of a stop watch, but seldom gives those loud, strong, reverberating strokes which proclaim new discoveries to the world. Wit is his inheritance. His countenance is open, and, at first sight, speaks a thousand pleasant, amiable things. Silent he cannot be, either with eye, tongue, or feature. His eloquence is often deafening, but his good humour casts a veil over all his failings. His form is equally distinct from that of other nations, and difficult to describe in words. No other man has so little of the firm, or deep traits, or so much motion. He is all appearance, all gesture; therefore, the first impression seldom deceives, but declares who and what he is. His imagination is incapable of high flights, and the sublime in all arts is to him offence. Hence his dislike of whatever is antique, in art, or literature; his deafness to true music; his blindness to the higher beauties of painting. His last, most marking trait is, that he is astonished at every thing, and cannot comprehend how it is possible men should be other than they are at Paris."

"The countenance of the Italian is soul, his speech exclamation, his motion gesticulation. His form is the noblest, and his country the true seat of beauty. His short forehead, his strong, marked, eye-bones, the fine contour of his mouth, give a claim of kindred to the antiques of Greece. The ardour of his eyes denotes that the beneficent sun brings forth fruit more perfect in Italy than beyond the Alps. His imagination is ever in motion, ever sympathizing with surrounding objects, and, as in the poem of Ariosto the whole works of creation are reflected, so are they, generally, in the national spirit. That power which could bring forth such a work appears to me the general representative of genius. It sings all, and from it all things are sung. The sublime in arts is the birth-right of the Italian. Modern religion and politics may have degraded and falsified his character, may have rendered the vulgar faithless and crafty, but the superior part of the nation abounds in the noblest and best of men."

"The Dutchman is tranquil, patient, confined, and appears to will nothing. His walk and eye are long silent, and an hour

of his company will scarcely produce a thought. He is little troubled by the tide of passions, and he will contemplate, unmoved, the parading streamers of all nations sailing before his eyes. Quiet and competence are his gods, therefore, those arts alone which can procure these blessings employ his faculties. His laws, political and commercial, have originated in that spirit of security which maintains him in the possesion of what he has gained. He is tolerant in all that relates to opinion, if he be but left peaceably to enjoy his property, and to assemble at the meeting-house of his sect. The character of the ant is so applicable to the Dutch, that to this literature itself conforms in Holland. All poetical powers, exerted either in great works or small, are foreign to this nation. They endure pleasure from the perusal of, but produce no, poetry. I speak of the United Provinces, and not of the Flemings, whose jovial character is in the midway between the Italian and French. This may afford data for the history of their arts.

" A high forehead, half open eyes, full nose, hanging cheeks, wide open mouth, fleshy lips, broad chin, and large ears, I believe to be characteristic of the Dutchman."

"A German thinks it disgraceful not to know every thing, and dreads nothing so much as to be thought a fool. Probity often makes him appear a blockhead. Of nothing is he so proud as of honest, moral, understanding. According to modern tactics he is certainly the best soldier, and the teacher of all Europe. He is allowed to be the greatest inventor, and often with so little ostentation that foreigners have, for centuries, unknown to him, robbed him of his glory. From the age of Tacitus, a willing dependant, he has exerted faculties for the service of his master, which others only exert for freedom and property. His countenance does not, like a painting in fresco, speak at a distance, but he must be sought and studied. His good nature and benevolence are often concealed under apparent moroseness, and a third person is always necessary to draw off the veil and show him as he is. He is difficult to move, and, without the aid of old wine, is silent. He does not suspect his own worth, and wonders when it is discovered by others. Fidelity, industry, and secresy are his three principal characteristics. Not having wit, he indulges his sensibility. Moral good is the colouring which he requires in all arts.

Hence his great indulgence toward abortions which wear this mask. His epic and lyric spirit walks in unfrequented paths. Hence again his great, and frequently gigantic sense, which seldom permits him the clear aspect of enthusiasm, or the glow of splendor. Moderate in the use of this world's delights, he has little propensity to sensuality and extravagance, but he is, therefore, formal, and less social than his neighbour."

C.

PHYSIOGNOMY OF TOWNS AND PLACES.

Each country, province, town, and village, has its peculiar physiognomy and character; and a character which manifestly is conformable to this physiognomy. Let, for example, a number of countenances be taken from any village, or any town, and compared; it will be as easy to perceive what they have in common as it will be difficult to define in words. The discovery of general character, in a society of people, is never difficult; but to describe its peculiarity with such accuracy that it might afterward be drawn, always is. The most general may, probably, be found by examining the whole, as far as it is not too great and various, and by comparison with neighbouring, and remote wholes. The particular, or characteristic, on the contrary, to be clearly communicated and taught, must, in my opinion, as I have before remarked, be obtained by considering individuals, and the comparison of individuals. However great the distance between the most beautiful and most deformed of a town or village, there will always

be something mutually local and common between the beautiful and deformed: but it requires the most accurate perception, and the greatest practice, to discover what it is that is thus common. The form of the countenance, and the character of the profile, particularly of the mouth, will, in my opinion, by comparison, attain this purpose.

D.

CONCLUSION OF NATIONAL PHYSIOGNOMY.

The natural history of national physiognomy is possible, and important, to the philosopher, and the man, as well of business as of contemplation. It is one of the most profound, indestructible, and eternal principles of physiognomy. I repeat it, to deny national physiognomy and national character is equal to denying the light of the sun at noon day. I will grant that integrity and wisdom may reside in every climate, and under every national form, and that God respects not persons or climates, but that all people, of all countries, when virtuous, are to him acceptable. I am of the opinion of Juvenal,

> Summos posse viros et magna exempla daturos
> Vervecum in patriâ, crassoque sub aere, nasci.

Yet is it undeniably true that the all-freedom of God, under every climate, by the present, the active, and the thus or thus defined secondary causes, generally forms such characters as when compared to other characters, born in other climates, are so distinct that they cannot be confounded; and that

it must be an extremely interesting spectacle to him, and to all rational beings, to view, at a single glance, the physiognomonical varieties, connections, and combinations, of so many millions of people. This infinite variety, which yet conspiring forms one whole, must and shall be eternal. How much soever all may be ennobled, changed, and deified, each must be ennobled according to its primitive nature. Species shall no more be confounded than individuals. Therefore, as an individual's excellence of mind and physiognomy are the favour and the gift of God, so are they equally the favour and the gift of God when bestowed upon nations, who, by residing in a more fortunate climate, have, for that reason, greater excellence of understanding and of form. Yet ought not the lowest of the human race to be discouraged. They are the children of one common father, and their brother is the first born of the brethren. He shall collect to himself from all nations, tongues and people, those who shall inherit his kingdom.

VI.

RESEMBLANCE BETWEEN PARENTS AND CHILDREN.

Fit, quoque, ut interdum similes existere avorum
Possint, et referant proavorum sæpe figuras;
Propterea, quia multimodis primordia multis
Mixta suo celant in corpore sæpe parentes,
Quæ patribus patres tradunt a stirpe profecta;
Inde Venus varias producit scite figuras,
Majorumque refert vultus, vocesque, comasque;
Quandoquidem nihilo magis hæc de semine certo
Fiunt quam facies et corpora membraque nobis.

LUCRETIUS.

A.

The resemblance between parents and children is very commonly remarkable.

Family physiognomy is as undeniable as national. To doubt this is to doubt what is self-evident; to wish to interpret it is to wish to explore the inexplicable secret of existence. Striking and frequent as the resemblance between parents and children is, yet have the relations between the characters and countenances of families never been enquired into. No one has, to my knowledge,

made any regular observations on this subject. I must also confess that I have, myself, made but few, with that circumstantial attention which is necessary. All I have to remark is what follows.

When the father is considerably stupid, and the mother exceedingly the reverse, then will most of the children be endued with extraordinary understanding.

When the father is good, truly good, the children will, in general, be well disposed; at least most of them will be benevolent.

The son appears most to inherit moral goodness from the good father, and intelligence from the intelligent mother; the daughter to partake of the character of the mother.

If we wish to find the most certain marks of resemblance between parents and children, they should be observed within an hour or two after birth. We may then perceive whom the child most resembles in its formation. The most essential resemblance is usually afterward lost, and does not, perhaps, appear for many years; or not till after death.

When children, as they increase in years, visibly increase in the resemblance of form and features to their parents, we cannot

doubt but that there is an increasing resemblance of character. How much soever the characters of children may appear unlike that of the parents they resemble, yet will this dissimilarity be found to originate in external circumstances, and the variety of these must be great indeed if the difference of character be not, at length, overpowered by the resemblance of form.

From the strongly delineated father, I believe, the firmness and the kind (I do not say the form, but the kind) of bones and muscles are derived; and from the strongly delineated mother the kind of nerves and form of the countenance; if the imagination and love of the mother have not fixed themselves too deeply in the countenance of the man.

Certain forms of countenance, in children, appear for a time undecided whether they shall take the resemblance of the father or of the mother; in which case I will grant that external circumstances, preponderating love for the father or mother, or a greater degree of intercourse with either, may influence the form.

We sometimes see children who long retain a remarkable resemblance to the father, but, at length, change and become more like the mother.

I undertake not to expound the least of the difficulties that occur on this subject, but the most modest philosophy may be permitted to compare uncommon cases with those which are known, even though they too should be inexplicable, and this I believe is all that philosophy can and ought to do.

We know that all longing, or mother-marks, and whatever may be considered as of the same nature, which is much, do not proceed from the father, but from the imagination of the mother. We also know that children most resemble the father only when the mother has a very lively imagination, and love for, or fear of, the husband; therefore, as has been before observed, it appears that the matter and *quantum* of the power, and of the life, proceed from the father; and from the imagination of the mother sensibility, the kind of nerves, the form, and the appearance.

If, therefore, in a certain decisive moment, the imagination of the mother should suddenly pass from the image of her husband to her own image, it might, perhaps, occasion a resemblance of the child, first to the father, and, afterward, to the mother.

There are certain forms and features of countenance which are long propagated,

and others which as suddenly disappear. The beautiful and the deformed (I do not say forms of countenance, but what is generally supposed to be beauty and deformity) are not the most easily propagated; neither are the middling and insignificant; but the great and the minute are easily inherited, and of long duration.

Parents with small noses may have children with the largest and strongest defined; but the father or mother seldom, on the contrary, have a very strong, that is to say large-boned nose which is not communicated, at least, to one of their children; and which does not remain in the family, especially when it is in the female line. It may seem to have been lost for many years, but, soon or late, will again make its appearance, and its resemblance to the original will be particularly visible, a day or two after death.

If the eyes of the mother have any extraordinary vivacity, there is almost a certainty that these eyes will become hereditary; for the imagination of the mother is delighted with nothing so much as with the beauty of her own eyes. Physiognomonical sensation has been, hitherto, much more generally directed to the eyes than to the nose and

form of the face; but, if women should once be induced to examine the nose, and form of the face, as assiduously as they have done their eyes, it is to be expected that the former will be no less strikingly hereditary than the latter.

Short and well-arched foreheads are easy of inheritance, but not of long duration; and here the proverb is applicable, *Quod cito fit cito perit.* (Soon got soon gone.)

It is equally certain and inexplicable, that some remarkable physiognomies, of the most fruitful persons, have been wholly lost to their posterity; and it is as certain and inexplicable that others are never lost.

Nor is it less remarkable that certain strong countenances, of the father or mother, disappear in the children and perfectly revive in the grand-children.

As a proof of the powers of the imagination of the mother, we sometimes see that a woman shall have children by her second husband which shall resemble the first, at least in the general appearance. The Italians, however, are manifestly too extravagant when they suppose children that strongly resemble their father are base born. They say that the mother, during the com-

mission of a crime so shameful, wholly employs her imagination concerning the possibility of surprise by, and the image of, her husband. But, were this fear so to act, the form of the children must not only have the very image of the father but also his appearance of rage and revenge, without which the adulterous wife could not imagine the being surprised by, or image of, her husband. It is this appearance, this rage, that she fears, and not the man.

Natural children generally resemble one of their parents more than the legitimate.

The more there is of individual love, of pure, faithful, mild, affection; the more this love is reciprocal, and unconstrained, between the father and mother, which reciprocal love and affection implies a certain degree of imagination, and the capacity of receiving impressions, the more will the countenances of the children appear to be composed of the features of the parents.

The sanguine of all the temperaments is the most easily inherited, and with it volatility; and, being once introduced, much industry and suffering will be necessary to exterminate this volatility.

The natural timidity of the mother may

easily communicate the melancholy temperament of the father. Be it understood that this is easy if, in the decisive moment, the mother be suddenly seized by some predominant fear; and that it is less communicable when the fear is less hasty, and more reflective. Thus we find those mothers who, during the whole time of their pregnancy, are most in dread of producing monstrous, or marked, children, because they remember to have seen objects that excited abhorrence, generally have the best formed, and freest from marks; for the fear, though real, was the fear of reflection, and not the sudden effect of an object exciting abhorrence, rising instantaneously to sight.

When both parents have given a deep root to the choleric temperament, in a family, it may probably be some centuries before it be again moderated. Phlegm is not so easily inherited, even though both father and mother should be phlegmatic, for there are certain moments of life when the phlegmatic acts with its whole powers, although it acts thus but rarely, and these moments may, and must, have their effects; but nothing appears more easy of inheritance than activity and industry, when these have their

origin in organization, and the necessity of producing alteration. It will be long before an industrious couple, to whom not only a livelihood but business is, in itself, necessary, shall not have a single descendant with the like quality of industry, as such mothers are generally prolific.

B.

REMARKS ON THE OPINIONS OF BUFFON, HALLER, AND BONNET, CONCERNING THE RESEMBLANCE BETWEEN PARENTS AND CHILDREN.

a.

BUFFON's theory, or hypothesis, of the cause of the human form, is well known, which Haller has thus abridged and more clearly explained.

"Both sexes have their semen, in which are active particles of a certain form. From the union of these the fruit of the womb arises.

"These particles contain the resemblance of all the parts of the father or mother. They are, by nature, separated from the rude and unformed particles of the human juices, and are impressed with the form of all the parts of the body of the father or mother. Hence arises the resemblance of children to their parents. This will account for the mixture of the features of father and mother in the children; for spots in animals when the male and female are of different colours; for the Mulatto produced by a Negro and a White, and for many other phenomena, difficult to be resolved.

"It may be asked how these particles can assume the internal structure of the body of the father, since they can, properly, be only the images of the hollow vessels. To which it is answered, that we know not all the powers of nature, and that she may have preserved to herself, though she has concealed it from her scholar, man, the art of making, internally, models and impressions, which shall express the whole solidity of the model."

Haller, in his Preface to Buffon's Natural History, has, in my opinion, irrefragably confuted this system. But he has not only forborne to elucidate the resemblance between fathers and children, but, while opposing Buffon, has spoken so much on the natural, physiological, dissimilarity of the human body, that he appears to have denied this resemblance. Buffon's hypothesis offended all philosophy; and, though we cannot entirely approve the theory of Bonnet, yet has he very effectually opposed the incongruities of Buffon to which Buffon himself could scarcely give any serious faith. But he, as we shall soon see, has either avoided the question of resemblance between parents and children, or, in order to strengthen his own system, has rather sought to palliate, than to answer, difficulties.

b.

Bonnet—Sur les Corps organises, Tom. I. chap. v. § 65, 66.

"ARE the germs of one and the same species of organized bodies perfecly like each other, or individually distinct? Are they only distinct in the organs which characterize sex, or have they a resembling difference to each other, such as we observe in individual substances of the same species, of plants, or animals?

"Answer—If we consider the infinite variety to be observed in all the products of nature, the latter will appear most probable. The differences which are observed in the individuals of the same species probably depend more on the primitive form of the germs than in the connection of the sexes."

ON THE RESEMBLANCE BETWEEN CHILDREN AND THEIR PARENTS.

"I MUST own I have not been successful in explaining, by the foregoing hypothesis, the resemblance of features found between parents and children. But are not these features very ambiguous?

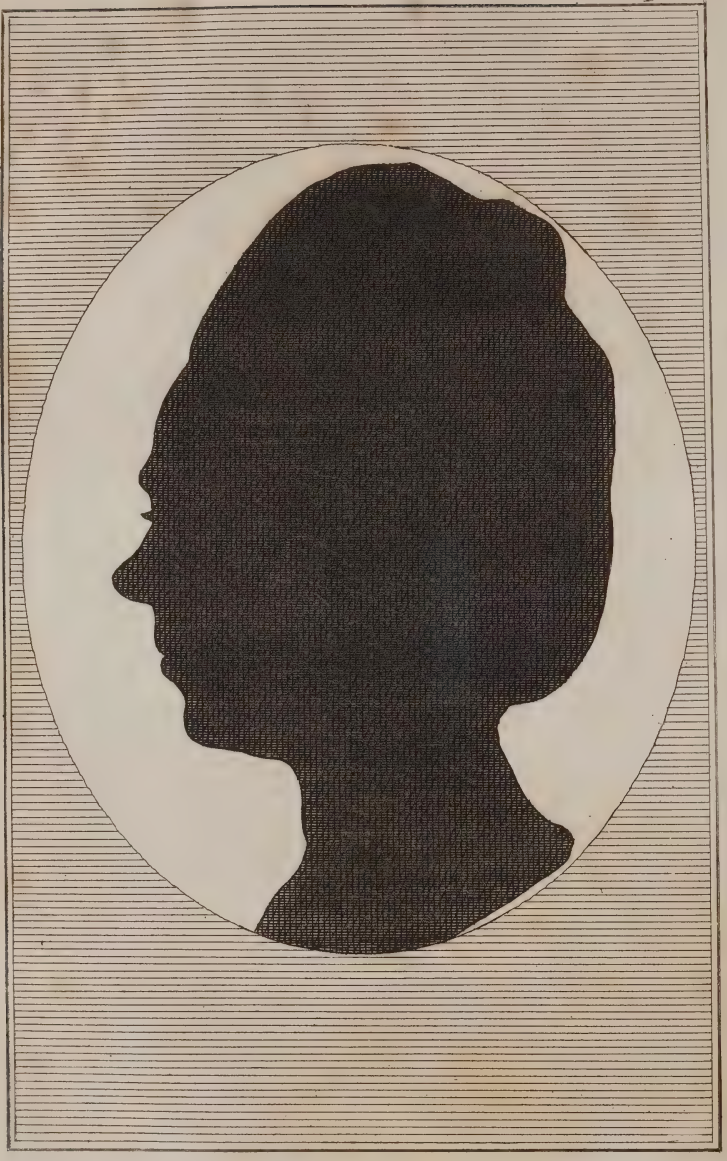
"Do we not suppose that to be the cause which probably is not so? The father is deformed; the son is deformed after the same manner; and it is therefore concluded deformity is inherited. This may be true, but it may be false. The deformity of each may arise from very different causes, and these causes may be infinitely varied.

"It is less difficult to explain hereditary diseases. We can easily conceive that defective juices may produce defective germs; and, when the same parts of the body are affected by disease in father or mother, and in child, this arises from the similar conformation of the parts, by which they are subjected to like inconveniences. Beside the misshapen body often originates in disease being hereditary, which much diminishes the first difficulty. For, since the juices conducted to those parts are of a bad quality, the parts must be more or less ill-formed, according as they are more or less capable of being affected by these juices."

REFLECTION.

Bonnet cannot find the origin of family likeness in his system. But let us take this his system in the part where he finds the origin of hereditary disease. Shall the de-

I. Vol. III. p. 241.



II.

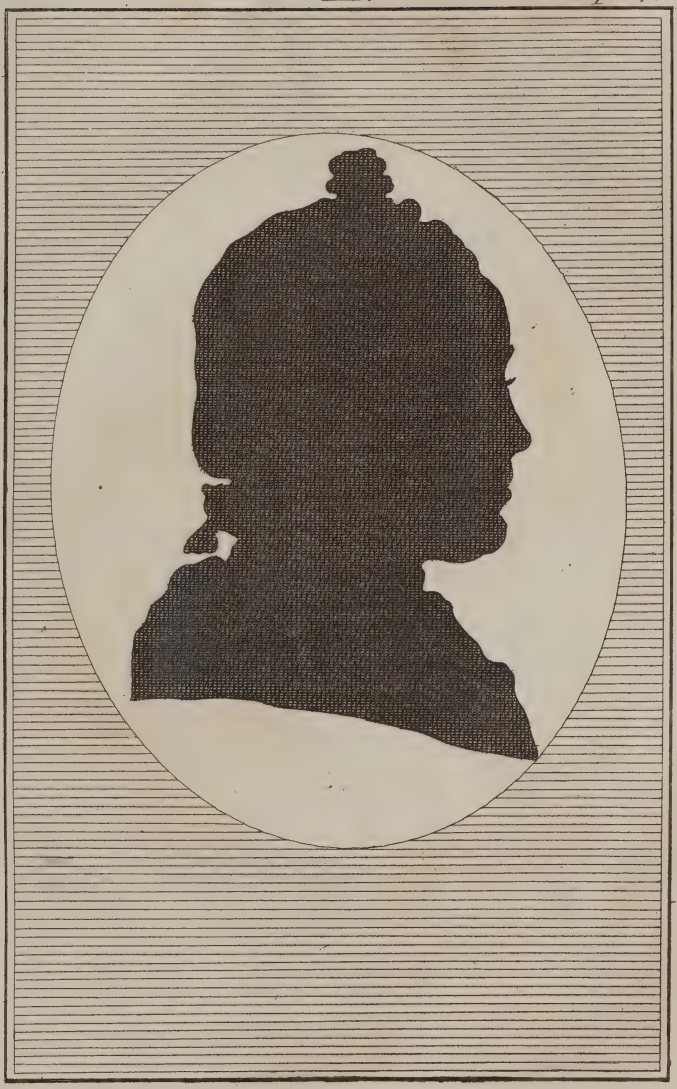
fective juices of father or mother very much alter the germ, and produce, in the very parts where the father or mother is injured, important changes of bad formation, more or less, according to the capability of the germ, and its power of resistance, and shall the healthy juices of the parents in no manner affect the germ? Why should not the healthy juices be as active as the unhealthy? Why should they not introduce the same qualities, in miniature, which the father and mother have in the gross, since the father and mother assimilate the nutriment they receive to their own nature, and since the seminal juices are the spiritual extract of all their juices and powers, as we have just reason to conclude, from the most continued and accurate observations? Why should they not as naturally, and as powerfully, act upon the germ, to produce all possible resemblance; but which resemblance is infinitely varied, by differently changeable and changed circumstances, so that the germ continually preserves sufficient of its own original nature and properties, yet is always very distinct from the parents, and sometimes even seems to have derived very little from them; which may happen from a thousand accidental causes or changes? Hence,

family resemblance and dissimilarity being summarily considered, we shall find that nature, wholly employed to propagate, appears to be entirely directed to produce an equilibrium between the individual power of the germ, in its first formation, and the resembling power of the parents; that the originality of the first form of the germ may not wholly disappear before the too great power of resemblance to the parents, but that they may mutually concur, and both be subject to numberless circumstances, which may increase, or diminish, their respective powers, in order that the riches of variety, and the utility of the creature, and its dependance on the whole, and the general Creator, may be the greater, and more predominant *.

From all observations, on the resemblance between parents and children, which I have been enabled to make, it appears to me evident that neither the theories of Bonnet nor Buffon give any systematic explanation of phenomena, the existence of which cannot be denied by the sophistry of hypothesis. Diminish the difficulties as much as we will, facts will still stare us in the face. If the germ exist preformed in the mother, can

* Thoughts of a Friend.

III. *Vol. III. p. 242.*

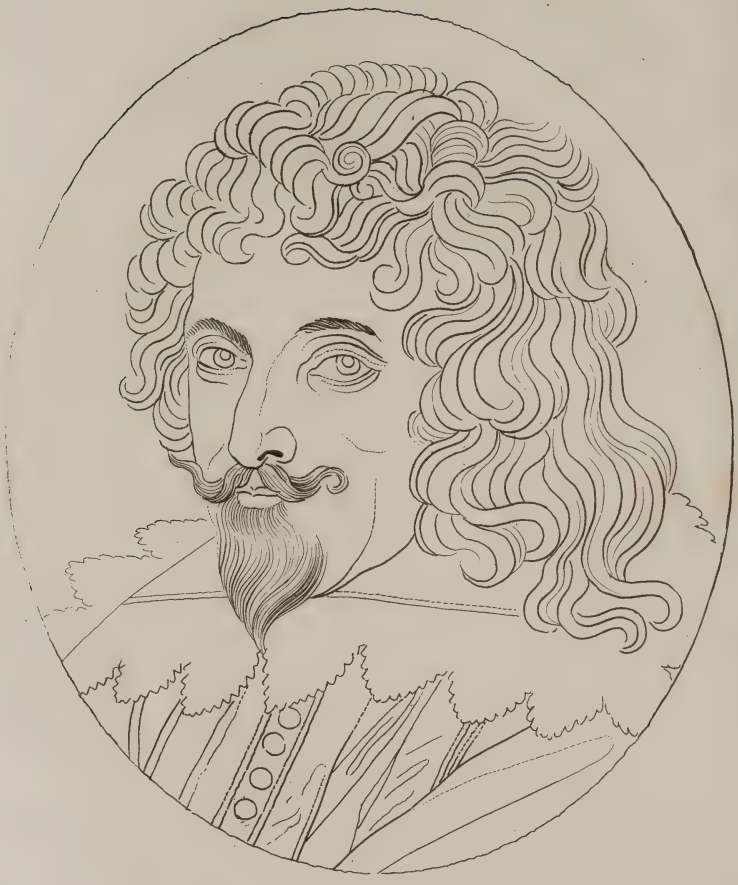


IV.

V.

Smith Newby

VI.



this germ, at that time, have physiognomy? Can it, at that time, resemble the future, promiscuous, first, or second, father? Is it not perfectly indifferent to either?—Or, if the physiognomonical germ exist in the father, how can it, sometimes, resemble the mother, sometimes the father, often both, and often neither?

To me it appears that something germ-like, or a whole capable of receiving the human form, must previously exist in the mother; but which is nothing more than the foundation of the future fatherly, or motherly, I know not what, and is the efficient cause of the future living fruit. This germ-like something, which, most especially constituted agreeable to the human form, is analogous to the nature and temperature of the mother, receives a peculiar individual personal physiognomy, according to the propensities of the father or mother, the disposition of the moment of conception, and, probably, of many other future decisive moments. Still much remains to the freedom and predisposition of man. He may deprave, or improve, the state of the juices; he may calm, or agitate, his mind, may awaken every sensation of love, and, by various modes, increase, or relax them. Yet I

think that neither the nature of the bones nor that of the muscles and nerves, consequently the character, depends on the physiognomonical preformation, preceding generation; at least they are far from depending on that alone, though I allow the organizable, the primitive form, always has a peculiar individuality, which is only capable of receiving certain subtile influences, and which must reject others.—But of this enough.

VII.

OBSERVATIONS ON THE NEW-BORN, THE DYING, AND THE DEAD.

I HAVE remarked, in some children, about an hour after a not difficult birth, a striking, though infantine, resemblance, in the profile, to the profile of the father. In a few days this resemblance had nearly disappeared. The impression of the open air, nutriment, and, perhaps, of position, had so far altered the outlines that the child seemed entirely changed.

Two of these children I saw dead, the one about six weeks, and the other about four years, old; and, nearly twelve hours after death, I observed the same profile which I had before remarked an hour after birth; with this difference, that the profile of the dead child, as is natural, was something more tense and fixed than the living. A part of this resemblance, however, on the third day, was remarkably gone.

I have seen one man of fifty, another of seventy years of age, who, during life, appeared not to have the least resemblance to

their sons, and whose countenances seemed to be of a quite different class; yet, the second day after death, the profile of the one had a striking resemblance to the profile of his eldest, and that of the other, to the profile of his third son; as much so as the profile of the dead children before cited resembled the living profile an hour after birth; stronger, indeed, and, as a painter would say, harder. On the third day here, also, a part of the resemblance disappeared.

Of the many dead persons I have seen, I have uniformly observed that sixteen, eighteen, or twenty-four hours, after death (according to the disease) they have had a more beautiful form, better defined, more proportionate, harmonized, homogeneous, more noble, more exalted, than they ever had during life.

May there not be, thought I, in all men, an original physiognomy, subject to be disturbed by the ebb and flow of accident, and passion, and is not this restored by the calm of death; like as troubled waters, being again left at rest, become clear?

Among the dying, I have observed some who have been the reverse of noble or great during life, and who, some hours before

their death, or, perhaps, some moments (one was in a delirium) have had an inexpressible ennobling of the countenance. Every body saw a new man; colouring, drawing, and grace, all was new, all bright, as the morning; heavenly; beyond expression, noble, and exalted; the most inattentive must see, the most insensible feel, the image of God. I saw it break forth and shine through the ruins of corruption, was obliged to turn aside, in silence, and adore. Yes, glorious God! still art thou there, in the weakest, most fallible men!

VIII.

OF THE INFLUENCE OF COUNTENANCE ON COUNTENANCE.

As the gestures of our friends and intimates often become our own, so, in like manner, does their appearance. Whatever we love we would assimilate to ourselves, and whatever, in the circle of affection, does not change us into itself, that we change, as far as may be, into ourselves.

All things act upon us, and we act upon all things; but nothing has so much influence as what we love; and among all objects of affection nothing acts so forcibly as the countenance of man. Its conformity to our countenance makes it most worthy our affection. How might it act upon, how attract our attention, had it not some marks, discoverable or undiscoverable, similar to, at least, of the same kind with, the form and features of our own countenance?

Without, however, wishing farther to penetrate into what is impenetrable, or to define what is inscrutable, the fact is indubitable that countenances attract countenances, and also that countenances repel countenances; that similarity of features, between two sympathetic and affectionate men, increases with the developement, and

mutual communication, of their peculiar, individual, sensations. The reflection, if I may so say, of the person beloved, remains upon the countenance of the affectionate.

The resemblance frequently exists only in a single point—In the character of mind and countenance.

A resemblance in the system of the bones presupposes a resemblance of the nerves and muscles.

Dissimilar education may affect the latter so much that the point of attraction may be invisible to unphysiognomonical eyes.—Suffer the two resembling forms to approach, and they will reciprocally attract and repel each other; remove every intervening obstacle, and nature will soon prevail. They will recognize each other, and rejoice in the flesh of their flesh and the bone of their bone; with hasty steps will proceed to assimilate. Such countenances also, which are very different from each other, may communicate, attract, and acquire resemblance: nay, their likeness may become more striking than that of the former, if they happen to be more flexible, more capable, and to have greater sensibility.

This resemblance of features, in consequence of mutual affection, is ever the result of internal nature and organization, there-

fore, of the character of the persons. It ever has its foundation in a preceding, perhaps, imperceptible resemblance, which might never have been animated, or suspected, had it not been set in motion, by the presence of the sympathetic being.

It would be of infinite importance to give the characters of those countenances which most easily receive and communicate resemblance. It cannot but be known that there are countenances which attract all, others that repel all, and a third kind which are indifferent. The all-repelling render the ignoble countenances, over which they have continued influence, more ignoble. The indifferent allows no change. The all-attracting either receive, give, or reciprocally give and receive. The first change a little, the second more, the third most. "These are the souls," says Hemsterhuys the younger, "which happily, or unhappily, add the most exquisite discernment to that excessive internal elasticity which occasions them to wish and feel immoderately; that is to say, the souls which are so modified, or situated, that their attractive force meets the fewest obstacles in its progress."

It would be of the utmost importance to study this influence of countenance, this intercourse of mind. I have found the pro-

gress of resemblance most remarkable when two persons, the one richly communicative, the other apt to receive, have lived a considerable time together, without foreign intervention; when he who gave had given all, or he who received could receive no more, physiognomonical resemblance, if I so dare say, had attained its *punctum saturationis*. It was incapable of farther increase.

A word here to thee, youth, irritable and easy to be won. Oh! pause, consider, throw not thyself, too hastily, into the arms of a friend untried. A gleam of sympathy and resemblance may easily deceive thee. If the man who is thy second self have not yet appeared, be not rash, thou shalt find him at the appointed hour. Being found, he will attract thee to himself, will give and receive whatever is communicable. The ardour of his eyes will nurture thine, and the gentleness of his voice will temper thy too piercing tones. His love will shine in thy countenance, and his image will appear in thee. Thou wilt become what he is, and yet remain what thou art. Affection will make qualities in him visible to thee which never could be seen by an uninterested eye. This capability of remarking, of feeling what there is of divine, in him, is a power which will make thy countenance assume his resemblance.

IX.

ON THE INFLUENCE OF THE IMAGINATION ON THE COUNTENANCE.

A WORD, only, on a subject concerning which volumes might be written, for it is a subject I must not leave wholly in silence. The little, the nothing, I have to say upon it, can only act as an inducement to deeper meditations on a theme so profound.

Imagination acts upon our own countenance, rendering it in some measure resembling the beloved or hated image, which is living, present, and fleeting before us, and is within the circle of our immediate activity. If a man deeply in love, and supposing himself alone, were ruminating on his beloved mistress, to whom his imagination might lend charms, which, if present, he would be unable to discover—Were such a man observed by a person of penetration, it is probable that traits of the mistress might be seen in the countenance of this meditating lover. So might, in the cruel features of revenge, the features of the enemy be read, whom imagination represents as present. And thus is the countenance a picture of the characteristic features of all persons ex-

ceedingly loved or hated. It is possible that an eye less penetrating than that of an angel may read the image of the Creator in the countenance of a truly pious person. He who languishes after Christ, the more lively, the more distinctly, the more sublimely, he represents to himself the very presence and image of Christ, the greater resemblance will his own countenance take of this image. The image of imagination often acts more effectually than the real presence; and whoever has seen him of whom we speak, the great HIM, though it were but an instantaneous glimpse, Oh! how incessantly will the imagination reproduce his image in the countenance.

Our imagination also acts upon other countenances. The imagination of the mother acts upon the child. Hence men long have attempted to influence the imagination for the production of beautiful children. In my opinion, however, it is not so much the beauty of surrounding forms as the interest taken concerning forms, in certain moments; and here, again, it is not so much the imagination that acts as the spirit, that being only the organ of the spirit. Thus it is true that *it is the spirit that quickeneth, the flesh* and the image of the flesh, merely considered as such, *profiteth nothing*. A look of love,

from the sanctuary of the soul, has, certainly, greater forming power than hours of deliberate contemplation of the most beautiful images. This forming look, if so I may call it, can as little be premeditatedly given as any other naturally beautiful form can be imparted, by a studious contemplation in the looking glass. All that creates, and is profoundly active, in the inner man, must be internal, and be communicated from above; as I believe it suffers itself not to be occasioned, at least, not by forethought, circumspection, or wisdom in the agent, to produce such effects. Beautiful forms, or abortions, are neither of them the work of art or study, but of intervening causes, of the quick-guiding providence, the predetermining God.

Instead of the senses, endeavour to act upon affection. If thou canst but incite love, it will, of itself, seek, and find, the powers of creation. But this very love must itself be innate before it can be awakened. Perhaps, however, the moment of this awakening is not in our power; and, therefore, to those who would, by plan and method, effect that which is in itself so extraordinary, and imagine they have had I know not what wise and physiological circumspection when they first awaken love, I might exclaim in the words of the enraptured singer: "I charge

you, O ye daughters of Jerusalem, by the roes and the hinds of the field, that ye stir not up nor awake my love till he please."—Here, behold the forming Genius.—"Behold he cometh, leaping upon the mountains, skipping upon the hills, like a young hart." Song of Sol. chap. ii. 7, 8, 9.

Moments unforeseen, rapid as the lightning, in my opinion, form and deform. Creation, of whatever kind, is momentaneous: the developement, nutriment, change, improving, injuring, is the work of time, art, industry, and education. Creative power suffers itself not to be studied. Creation cannot be meditated. Masks may be moulded, but living essence, within and without resembling itself, the image of God, must be created, born, "*not of the will of the flesh, nor of the will of man, but of God.*"

X.

THE EFFCTS OF THE IMAGINATION ON THE HUMAN FORM.

It is equally true and incomprehensible, that, by the strength of imagination, there are marks communicated by mothers to children during pregnancy; that there are images, colours of animals, fruit, or other substances, on the body of the child; marks of the hand, on the very parts where the pregnant person has been suddenly touched; aversion to things which have occasioned disgust in the mother, and a continued scurvy communicated to the child by the unexpected sight of a putrid animal. So many marks on the bodies of children, arising not from imaginary but real accidents, must oblige us to own there is truth in that which is inconceivable. Therefore, the imagination of the mother acts upon the child.

From innumerable examples I will cite two.

A pregnant woman was engaged in a card party, and only wanted the ace of spades to win all that was staked, and, as it happened, in the change of cards, the so much wished

for ace was given her. Her joy at this success had such an effect upon her imagination that the child of which she was pregnant, when born, had the ace of spades depicted in the apple of the eye, and without injury to the organ of sight.

The following certainly true anecdote, is certainly still more astonishing.

A lady of Rheinthal had, during her pregnancy, a desire to see the execution of a man who was sentenced to have his right hand cut off before he was beheaded. She saw the hand severed from the body, and, instantly, turned away, and went home, without waiting to see the death that was to follow. This lady bore a daughter, who is still living, who had only one hand. The right hand came away with the after-birth.

Not only physical, moral marks, perhaps, are possible. I have heard of a physician who never failed to steal something from all the chambers through which he passed, which he would afterward forget, and, in the evening, his wife, who searched his pockets, would find keys, snuff-boxes, etuis-cases, scissars, thimbles, spectacles, buckles, spoons

and other trinkets, which she restored to the owners. I have been likewise told of a child,who, at two years of age, was adopted, when begging at the door of a noble family, received an excellent education, and became a most worthy man, except that he could not forbear to steal. The mothers of these two extraordinary thieves must, during pregnancy, have had an extraordinary desire to pilfer. It will be self evident that, however insufferable such men are in a state of society, they are rather unfortunate than wicked. Their actions may be as involuntary, as mechanical, and, in the sight of God, probably, as innocent as the customary motions of our fingers when we tear bits of paper, or do any other indifferent, thoughtless action. The moral worth of an action must be estimated by its intention, as the political worth must by its consequences. As little injury as the ace of spades, if the story be true, did to the countenance of the child, as little, probably, did this thievish propensity to the heart. Such a person, certainly, had no roguish look, no avaricious, downcast, sly, pilfering aspect; like one who is both soul and body a thief. I have yet not seen any man of such an extraordinary character, therefore, cannot judge of

his physiognomy by experience; yet have we reason, previously, to conclude that men so uncommon must bear some marks of such deviation of character in their countenance.

Perhaps those extraordinary large or small forms, by us denominated giants and dwarfs, should be classed among these active and passive effects of the imagination.

Though giants and dwarfs are not, properly, born such, yet is it possible, however incomprehensible, that nature may, first, at a certain age, suddenly enlarge, or contract, herself. We have examples enough that the imagination appears not only to act upon the present, but on absence, distance, and futurity. Perhaps apparitions of the dying and the dead may be attributed to this kind of effect. Be it granted that these facts, which are so numerous, are true, and including not only the apparitions of the dead but of the living, who have appeared to distant friends, after collecting such anecdotes, and adding others on the subject of presage and prediction, many philosophical conjectures will thence arise, which may

probably confirm my following proposition.

The imagination, incited by the desire and languishing of love, or inflamed by passion, may act in distinct places, and times.

The sick, or dying person, for example, sighs after an absent friend who knows not of his sickness, nor thinks of him at the time. The pining of the imagination penetrates, as I may say, walls, and appears in the form of the dying person, or gives signs of his presence similar to those which his actual presence gives. Is there any real corporeal appearance? No. The sick or dying person is languishing in his bed, and has never been a moment absent, therefore, there is no actual appearance of him whose form has appeared. What then has produced this appearance? What is it that has acted thus at a distance upon another's senses, or imagination? —Imagination: but imagination through the focus of passion.—How!—It is inexplicable. But who can doubt such facts, who does not mean to laugh at all historical facts?

May there not be similar moments of mind when the imagination shall act alike inexplicably on the unborn child? That the inexplicable disgusts I will grant; I feel it per-

fectly. But is it not the same in the foregoing examples, and in every example of the kind? Like as cripples first become so many years after birth, which daily experience proves, may not, after the same inconceivable manner, the seeds of what is gigantic or dwarfish be the effects of the imagination on the fruit, which does not make its appearance till years after the child is born?

Could a woman keep an accurate register of what happened, in all the powerful moments of imagination, during her state of pregnancy, she then might, probably, be able to foretel the chief incidents, philosophical, moral, intellectual, and physiognomonical, which should happen to her child. Imagination actuated by desire, love, or hatred, may, with more than lightning-swiftness, kill or enliven, enlarge, diminish, or impregnate, the organized fœtus, with the germ of enlarging or diminishing wisdom, or folly, death or life, which shall first be unfolded at a certain time, and under certain circumstances. This hitherto unexplored, but sometimes decisive and revealed, creative, and changing power of the soul, may be, in its essence, identically the same with what is called faith working miracles, which latter may be developed and increased

by external causes, wherever it exists, but cannot be communicated, where it is not.—A closer examination of the foregoing conjectures, which I wish not to be held for any thing more than conjectures, may, perhaps, lead to the profoundest secrets of physiognomy. *Sed manum de tabula.*

XI.

ON CERTAIN INDIVIDUAL PARTS OF THE HUMAN BODY.

A.

THE FOREHEAD.

THE following are my own remarks on foreheads.

The form, height, arching, proportion, obliquity, and position of the scull, or bone of the forehead, show the propensity, degree of power, thought, and sensibility of man. The covering, or skin, of the forehead, its position, colour, wrinkles, and tension, denote the passions and present state of the mind.—The bones give the internal quantity, and their covering the application of power.

The forehead bones remain unaltered, though the skin be wrinkled, but this wrinkling varies according to the various forms of the bones. A certain degree of flatness produces certain wrinkles; a certain arching is attended by certain other wrinkles, so that the wrinkles, separately considered, will give

the arching of the forehead, and this, vice versa, will give the wrinkles. Certain foreheads can only have perpendicular, others horizontal, others curved, and others mixed and confused wrinkles. Cup-formed (smooth) cornerless, foreheads, when they are in motion, commonly have the simplest, and least perplexed wrinkles.

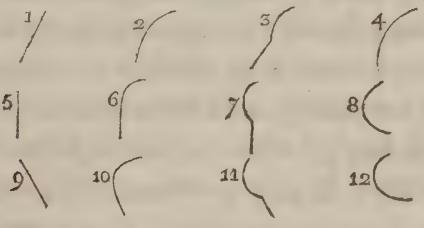
But leaving wrinkles, I hold the peculiar delineation of the outline and position of the forehead, which has been left unattempted by ancient and modern physiognomists, to be the most important of all the things presented to physiognomonical observation. We may divide foreheads, considered in profile, into three principal classes, the retreating, the perpendicular, and the projecting. Each of these classes has a multitude of variations, which may easily again be classed, and the chief of which are (1) rectilinear; (2) half round, half rectilinear, flowing into each other; (3) half round, half rectilinear, interrupted; (4) curve lined, simple; (5) the curve lined double and triple. The latter is exemplified in the following 6 instances.

I shall add some more particular remarks.

(1) The longer the forehead, the more comprehension (cæteris paribus) and less activity.

(2) The more compressed, short and firm the forehead, the more compression, firmness, and less volatility, in the man.

(3) The more curved and cornerless the outline, the more tender and flexible the character; the more rectilinear, the more pertinacity and severity.



(4) Perfect perpendicularity, from the hair to the eyebrows, want of understanding.

(5) Perfect perpendicularity, gently arched at the top, like 6, denotes excellent propensities of cold, tranquil, profound, thinking.

(6) Projecting, like 9, 10, 11, 12, imbecility, immaturity, weakness, stupidity.

(7) Retreating, like 1, 2, 3, 4, in general, denotes superiority of imagination, wit, and acuteness.

(8) The round and prominent forehead above, strait lined below, and, on the whole, perpendicular, partly like 7, shews much understanding, life, sensibility, vehemence, and —icy coldness.

(9) The oblique, rectilinear, forehead is, also, very vehement, and vigorous.

(10) Arched foreheads, like 5*, appear, properly, to be feminine. 5 denotes perspicuity (I reluctantly apply the word thoughtful to women. Those who have the most understanding think little, or not at all. They see and arrange images, but trouble themselves little concerning abstract signs). 8 is insupportably stupid. 12 the ne plus ultra of stupidity, and imbecility.

(11) A happy union of straight and curved lines, with a happy position of the forehead, express the most perfect character of wisdom. By happy union I mean when the lines insensibly flow into each other, and by happy position when the forehead is neither too perpendicular nor too retreating, in nearly the position of 2.

(12) I might almost establish it as an axiom that right lines, considered as such,

* Here is some mistake; perhaps it should be 4; or it may be that the six examples, page 164, which follow the number 5, are meant. T.

and curves, considered as such, are related as power and weakness, obstinacy and flexibility, understanding and sensation.

(13) I have seen no man, hitherto, with sharp, projecting, eyebones, who had not great propensity to an acute exercise of the understanding, and to wise plans.

(14) Yet there are many excellent heads which have not this sharpness, and which have the more solidity if the forehead, like a perpendicular wall, sink upon the horizontal eyebrows, and be gently rounded on each side toward the temples.

(15) Perpendicular foreheads, projecting so as not immediately to rest upon the nose, which are small, wrinkly, short, and shining, are certain signs of weakness, little understanding, little imagination, little sensation.

(16) Foreheads with many angular, knotty, protuberances, ever denote much vigorous, firm, harsh, oppressive, ardent, activity and perseverance.

(17) It is a sure sign of a clear, sound understanding, and a good temperament, when the profile of the forehead has two proportionate arches, the lower of which projects.

(18) Eyebones with defined, marking, ea-

sily delineated, firm, arches, I never saw but in noble, and in great, men. All the ideal antiques have these arches.

(19) Square foreheads, that is to say, with extensive temples, and firm eyebones, shew circumspection, and certainty of character.

(20) Perpendicular wrinkles, if natural to the forehead, denote application and power: horizontal wrinkles, and those broken in the middle, or at the extremities, in general, negligence, and want of power.

(21) Perpendicular, deep, indentings, in the bones of the forehead, between the eyebrows, I never met with but in men of sound understanding, and free and noble minds, unless there were some positively contradictory feature.

(22) A blue vena frontalis, in the form of a Y, when in an open, smooth, well arched, forehead, I have only found in men of extraordinary talents, and of an ardent, and generous character.

(23) The following are the most indubitable signs of an excellent, a perfectly beautiful and significant, intelligent and noble forehead.

(*a*) An exact proportion to the other parts of the countenance. It must equal the nose

or the under part of the face in length (*i. e.* one third).

(*b*) In breadth, it must either be oval at the top (like the foreheads of most of the great men of England) or nearly square.

(*c*) A freedom from unevenness, and wrinkles; yet with the power of wrinkling, when deep in thought, afflicted by pain, or from just indignation.

(*d*) Above, it must retreat; below, project.

(*e*) The eyebones must be simple, horizontal, and, if seen from above, must present a pure curve.

(*f*) There should be a small cavity, in the centre, from above to below, and traversing the forehead, so as to separate it into four divisions, which can only be perceptible by a clear, descending, light.

(*g*) The skin must be more clear in the forehead than in the other parts of the countenance.

(*h*) The forehead must every where be composed of such outlines as, if the section of one third only be viewed, it can scarcely be determined whether the lines are straight or circular.

(24) Short, wrinkled, knotty, regular, pressed in on one side, and sawcut fore-

heads, with intersecting wrinkles, are incapable of durable friendship.

(25) Be not discouraged so long as a friend, an enemy, a child, or a brother, though a transgressor, has a good, well proportioned, open forehead; there is still much certainty of improvement, much cause of hope.

We shall defer more accurate and copious definition till we come to speak of physiognomonical lines.

B.

THE EYES.

Blue eyes are, generally, more significant of weakness, effeminacy, and yielding, than brown and black. True it is there are many powerful men with blue eyes, but I find more strength, manhood, and thought, combined with brown than with blue. Wherefore does it happen that the Chinese, or the people of the Philippine islands, are very seldom blue eyed, and that Europeans only, or the descendants of Europeans, have blue eyes in those countries? This is the more worthy enquiry because there are no people more effeminate, luxurious, peaceable, or indolent than the Chinese.

Choleric men have eyes of every colour, but more brown, and inclined to green, than blue. This propensity to green is almost a decisive token of ardour, fire, and courage.

I have never met with clear blue eyes in the melancholic; seldom in the choleric; but most in the phlegmatic temperament, which, however, had much activity.

When the under arch described by the upper eyelid is perfectly circular, it always

denotes goodness and tenderness, but also fear, timidity, and weakness.

The open eye, not compressed, forming a long acute angle with the nose, I have but seldom seen, except in acute and understanding persons.

Hitherto I have seen no eye, where the eyelid formed a horizontal line over the pupil, that did not appertain to a very acute, able, subtle man; be it understood I have met with this eye in many worthy men, but men of great penetration, and simulation.

Wide, open, eyes, with the white seen under the apple, I have observed in the timid, and phlegmatic; and, also, in the courageous and rash. When compared, however, the fiery and the feeble, the determined and the undetermined, will easily be distinguished. The former are more firm, more strongly delineated, have less obliquity, have thicker, better cut, but less skinny, eyelids.

ADDITION.

FROM THE GOTHA COURT CALENDAR, 1771, OR RATHER FROM BUFFON.

"THE colours most common to the eyes are the orange, yellow, green, blue, grey, and grey

mixt with white. The blue and orange are most predominant, and are often found in the same eye. Eyes supposed to be black are only yellow, brown, or a deep orange; to convince ourselves of which we need but look at them closely, for when seen at a distance, or turned toward the light, they appear to be black; because the yellow brown colour is so contrasted to the white of the eye that the opposition makes it supposed black. Eyes, also, of a less dark colour, pass for black eyes, but are not esteemed so fine as the other, because the contrast is not so great. There, also, are yellow, and bright yellow, eyes, which do not appear black, because the colours are not deep enough to be overpowered by the shade.

"It is not uncommon to perceive shades of orange, yellow, grey, and blue, in the same eye, and, whenever blue appears, however small the tincture, it becomes the predominant colour, and appears in streaks, over the whole iris. The orange is in flakes, round, and at some little distance from, the pupil; but is so strongly effaced by the blue that the eye appears wholly blue, and the mixture of orange is only perceived when closely inspected.

"The finest eyes are those which we imagine to be black or blue. Vivacity and fire, which * are the principal characteristics of the eyes, are the more emitted when the colours are deep and contrasted, rather than when slightly shaded. Black eyes have most strength of expression, and most vivacity; but the blue have most mildness, and, perhaps, are more arch. In the former there is an ardour uninterruptedly bright, because the colour, which appears to us uniform, every way emits similar reflections. But modifications are distinguished in the light which animates blue eyes, because there are various tints of colour which produce various reflections.

"There are eyes which make themselves remarkable by having what may be said to be no colour. They appear to be differently constituted from others. The iris has only some shades of blue, or grey, so feeble that they are almost white, in some parts; and the shades of orange, which intervene, are so small that they scarcely can be distinguished from grey or white, notwithstanding the contrast of these colours. The black of the pupil is then too marking, because the co-

* Together with the form and delineation.

lour of the iris is not deep enough, and, as I may say, we see only the pupil, in the centre of the eye. These eyes are unmeaning, and their glance is fixed and dead.

" There also are eyes the colour of the iris of which is almost green; but these are more uncommon than the blue, the grey, the yellow, and the yellow brown. There are people too whose eyes are not both of the same colour. This variety which is found in the colour of the eyes is peculiar to the human species, the horse, and the dog *.

(2) " The images of our secret agitations are particularly painted in the eyes. The eye appertains more to the soul than any other organ; seems affected by, and to participate in, all its emotions; expresses sensations the most lively, passions the most tumultuous, feelings the most delightful, and sentiments the most delicate. It explains them in all their force, in all their purity, as they take birth, and transmits them by traits so rapid as to infuse into other minds the fire, the activity, the very image with which themselves are inspired. The eye at once receives and reflects the intelligence of

* This is a mistake, witness the Persian cat. T.

thought, and the warmth of sensibility: it is the sense of the mind, the tongue of the understanding."—Those who have leisure may further consult the *Dissertatio de Oculiloquio*, Altorfi, 1702, by George Daumer.

(3) "As in nature, so in art, the eyes are differently formed, in the statues of the gods, and in heads of ideal beauty, so that the eye is itself the distinguishing token. Jupiter, Juno, and Apollo have large round well arched eyes, shortened in length in order that the arch may be the higher. Pallas, in like manner, has large eyes, but the upper eyelid, which is drawn up, is expressive of attraction and languishment, which the Greeks name υγρον (moist). Such an eye distinguishes the heavenly Venus Urania from Juno; yet the statue of this Venus, bearing a diadem, has, for that reason, often been mistaken, by those who have not made this observation, for the statue of Juno. Many of the modern artists appear to have been desirous of excelling the ancients, and to give what Homer calls the ox-eye, by making the pupil project, and seem to start from the socket. Such an eye has the modern head of the erroneously supposed Cleopatra, in the Medicean Villa, and which presents the idea of a person strangled. The

same kind of eye a young artist has given to the statue of the Holy Virgin, in the church of St. Carlo al Torso." *Winkelmann on the Arts of the Greeks*, 53.

(4) From *Scipionis Claramontii* Semeiotica Moralis, &c. cura *Conringii*, Lugduni, 1704. 8. Lib. VI. cap. 9. de Oculis eorumque Aspectibus.

"Aspectuum plurimæ sunt differentiæ. (1) *Ex* PROJECTIONE *oculi et* RETRACTIONE. Est ille ferventis cupiditatis aspectus, ut in ira et amore. Huic contrarius aspectus est *retractus*. Retrahitur enim vis, quæ in contrario aspectu emittitur, in modestis hominibus erga eos, quos reverentur, in pudibundis adolescentibus adversus fœminas. Quandoque contrarii ejusmodi aspectus ex contrariis affectibus commiscentur. Verbi gratia, si quis ardenter amet, & etiam pudore magno detineatur, pudor retrahit aspectum, at concitat amor. In ea perturbatione aspectus quoque perturbatur & nutat; vel enim limis aspicit, si commoditas adsit, vel instar solis per raram aliqua ex parte nubem erumpentis instans interdum aspectus aperitur, interdum obducitur.

(2) "*Ex* EXPLICATIONE ET CONTRACTIONE *oculi*. EXPLICATIO est, quando oculus hilaritate enitescit. CONTRACTIO autem

quando tristitia quoddam ducit nubilum. *Contractionem* autem et *retractionem* differenter statuo. In *retractione* in profundum recedit repræsentatio ferme animi, in *contractione* cogitur in semetipsum animus.

(3) " *Ex* RECTO *aspectu, aut* OBLIQUO. Aspectus *obliquus* ex cupiditate nascitur, cum vel pudore impeditur, vel pudorem prætendit. Femellæ hoc aspectu amatores plerumque irretiunt.

(4) " *Ex* MOTU ET QUIETE *oculi.* Si huc illucque vertantur oculi, *mobiles* sunt, si in eodem obtutu perseverent, *fixi* dicuntur. Hic est motus ipse per se oculi; at ex palpebra, cum aperta ipsa manet, intenti et vigentes oculi, conniventes contra cum clauditur; cum alternat autem vices claudendo & aperiendo oculos, nutare dicuntur.

(5) " Ex *humiditate & siccitate* aspectus. Anacreon *humidum* oculum Veneri tribuit.

" *Aristoteles* in physiognomia inquit: Quicunque habent oculos eminentes, fatui; referuntur ad apparentem decentiam, & asinos." Lib. VI. cap. 11. p. 411.

(5) One more passage from Paracelsus, who, though an astrological enthusiast, was a man of prodigious genius.

" To come to the practical part, and give proper signs, with some of their significations,

it is to be remarked that blackness, generally, denotes health in the eyes, a firm mind, not wavering and fearful, but courageous, true, and honourable. Grey eyes, generally, denote deceit, instability and indecision. Short sight denotes an able projector, crafty, and intriguing in action. A squinting, or false sight, which sees on both sides, or over and under, certainly denotes a deceitful, crafty person, not easily deceived, mistrustful, and not always to be trusted; one who avoids labour, where he can, willingly, indulging in idleness, play, usury, and pilfering. Small, and deep sunken eyes, and bold in opposition; not discouraged, intriguing, and active in wickedness; capable of suffering much. Large eyes denote a covetous, greedy man, and especially when they are prominent. Eyes in continual motion signify short or weak sight, fear, and care. The winking eye denotes an amorous disposition, foresight, and quickness in projecting. The downcast eye shews shame and modesty. Red eyes signify courage and strength. Bright eyes, slow of motion, speak the hero, great acts, one who is daring, and feared by his enemies, yet cheerful and sociable." *Theophrasti Paracelsi Opera, Strasb.*

1616 *fol. Tom. I. De Natura Rerum, Lib. IX. page* 912.

It will not be expected I should subscribe to all these opinions. They are most of them ill-founded, at least, ill-defined. We may, with equal justice, affirm the direct contrary of large and small eyes, if we are equally incorrect in definition.

C.

EYEBROWS.

The eyebrows, considered apart, frequently, are decisive of character; as, for example, those of Torquato-Tasso, Leo-Baptista, Alberti, Boileau, Turenne, Le Fevre, Axelius Ochsenstirn, Clarke, Newton.

Eyebrows regularly arched are characteristic of feminine youth.

Rectilinear, and horizontal, are masculine.

Arched and the horizontal combined, denote masculine understanding, and feminine kindness.

Wild and perplexed denote a corresponding mind, unless the hair be soft, and they then signify gentle ardour.

Compressed, firm, with the hairs running parallel, as if cut, are one of the most deci-

sive signs of a firm, manly, mature understanding, profound wisdom, and a true and unerring perception.

Meeting eyebrows, held so beautiful by the Arabs, and, by the old physiognomists, supposed to be the mark of craft, I can neither believe to be beautiful nor characteristic of such a quality. They are found in the most open, honest, and worthy countenances: it is true they give the face a gloomy appearance, and perhaps denote trouble of mind and heart.

Sunken eyebrows, says Winkelmann, impart something of the severe and melancholy to the head of Antinous.

I never yet saw a profound thinker, or even a man of fortitude and prudence, with weak, high, eyebrows, which, in some measure, equally divide the forehead.

Weak eyebrows denote phlegm and debility; though there are choleric and powerful men who have them; but this weakness of eyebrows is always a deduction from power and ardour.

Angular, strong, interrupted eyebrows ever denote fire, and productive activity.

The nearer the eyebrows are to the eyes

the more earnest, deep, and firm, the character.

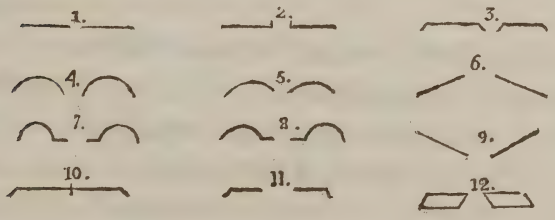
The more remote from the eyes the more volatile, easily moved, and less enterprising.

Remote from each other, warm, open, quick sensation.

White eyebrows signify weakness.

Dark brown, firmness.

The motion of the eyebrows contains numerous expressions, especially of ignoble passions; pride, anger and contempt: the supercilious man (*supercilium*, an eyebrow) despises, and is despicable.



The above are twelve forms of eyebrows, all of which may accompany understanding. *May*, though 10 can with difficulty, 11 less difficultly, 9 more, 6 very difficultly,

4 most.——1, 2, and 3, on the contrary, scarcely can accompany folly: 12 is the form of understanding such as can scarcely be deceived.

D.

THE NOSE.

The ancients rightly named the nose *honestamentum faciei.*

I believe it has been already said that I hold the nose to be the foundation, or abutment, of the brain. Whoever is acquainted with the Gothic arch will perfectly understand what I mean by this abutment; for upon this the whole power of the arch of the forehead rests, and without it the mouth and cheeks would be oppressed by miserable ruins.

A beautiful nose will never be found accompanying an ugly countenance. An ugly person may have fine eyes, but not a handsome nose. I meet with thousands of beautiful eyes before one such nose, and wherever I find the latter, it denotes an extraordinary character. *(Non cuique datum est habere nasum.)* The following is requisite to the perfectly beautiful nose.

(*a*) Its length should equal the length of the forehead. (*b*) At the top should be a gentle indenting. (*c*) Viewed in front the back *(dorsum, spina nasi)* should be broad,

and nearly parallel, yet above the centre something broader. (*d*) The button or end of the nose *(orbiculus)* must be neither hard nor fleshy; and its under outline must be remarkably definite, well delineated, neither pointed nor very broad. (*e*) The sides *(pinnæ)* seen in front, must be well defined, and the descending nostrils gently shortened. (*f*) Viewed in profile, the bottom of the nose should not have more than one third of its length. (*g*) The nostrils, above, must be pointed; below, round; and have, in general, a gentle curve, and be divided into two equal parts, by the profile of the upper lip. (*h*) The sides, or arch of the nose must be a kind of wall. (*i*) Above it must close well with the arch of the eyebone, and, near the eye, must be at least half an inch in breadth. Such a nose is of more worth than a kingdom. There are, indeed, innumerable excellent men with defective noses, but their excellence is of a very different kind. I have seen the purest, most capable, and noblest persons with small noses, and hollow in profile; but their worth most consisted in suffering, listening, learning, and enjoying the beautiful influences of imagination; provided the other parts of the form were well organized. Noses, on the contrary, which are arched near the forehead, are ca-

pable of command, can rule, act, overcome, destroy. Rectilinear noses may be called the key-stone between the two extremes. They equally act and suffer with power and tranquillity.

Boerhaave, Socrates, Lairesse, had, more or less, ugly noses, and yet were great men; but their character was that of gentleness and patience.

I have never yet seen a nose with a broad back, whether arched or rectilinear, that did not appertain to an extraordinary man. We may examine thousands of countenances, and numbers of portraits, of superior men, before we find such a one.

These noses were possessed, more or less, by Raynal, Faustus Socinus, Swift, Cæsar Borgia, Clepzecker, Anthony Pagi, John Charles von Enkenberg (a man of Herculean strength) Paul Sarpi, Peter de Medicis, Francis Caracci, Cassini, Lucas van Leyden, Titian.

There are also noses that are not broad backed, but small near the forehead, of extraordinary power; but their power is rather elastic and momentary than productive.

The Tartars, generally, have flat, indented, noses; the Negroes broad, and the Jews, hawk noses. The noses of Englishmen are

seldom pointed, but generally round. If we may judge from their portraits, the Dutch seldom have handsome or significant noses. The nose of the Italian is large and energetic. The great men of France, in my opinion, have the characteristic of their greatness, generally, in the nose: to prove which examine the collections of portraits by Perrault and Morin.

Small nostrils are usually an indubitable sign of unenterprising timidity. The open, breathing nostril, is as certain a token of sensibility, which may easily degenerate into sensuality.

E.

THE MOUTH AND LIPS.

WHATEVER is in the mind is communicated to the mouth.

How full of character is the mouth, whether at rest or speaking, by its infinite motions! Who can express its eloquence, even when silent!

Whoever internally feels the worth of this member, so different from every other member, so inseparable, so not to be defined, so simple, yet so various; whoever, I say, knows and feels this worth, will speak and act with divine wisdom. Oh! wherefore can I only, imperfectly, and tremblingly, declare all the honours of the mouth; the chief seat of wisdom and folly, power and debility, virtue and vice, beauty and deformity, of the human mind; the seat of all love, all hatred, all sincerity, all falsehood, all humility, all pride, all dissimulation, and all truth!

Oh! with what adoration would I speak, and be silent, were I a more perfect man!

Oh discordant, degraded, humanity! Oh mournful secret of my misinformed youth! When, Omniscience, shalt thou stand revealed? Unworthy as I am, yet do I adore. Yet worthy I shall be; worthy as the nature of man will permit; for he who created me gave me a mouth to glorify him.

Oh Eternal Life!—How shall it be with me, what hallelujahs shall be mine, when I behold the mouth of the Godhead in the countenance of the Saviour!—I also have a mouth, an image of that which in him I adore; him can I name who gave it me.—Oh Eternal Life, what joys are thine, though but in imagination!

What shall I say, painters and designers, that may induce you to study this sacred organ, in all its beauteous expressions, all its harmony and proportion?

Take plaster impressions of characteristic mouths, of the living and the dead; draw after, attentively examine them, learn, observe, continue day after day to study one

only; and, having perfectly studied that, you will have studied many.—Oh! pardon me, my heart is oppressed. Among ten or twenty draughtsmen, to whom for three years I have preached, whom I have instructed, have drawn examples for, not one have I found who felt as he ought to feel, saw what was to be seen, or could represent that which was evident.—What can I hope?

I expect every thing from a collection of characteristic plaster impressions, which might so easily be made, were such a collection only once formed—But who can say whether such observations might not declare too much? The human machine may be incapable of suffering to be thus analyzed: man, perhaps, might not endure such close inspection; and, therefore, having eyes, he sees not.—I speak it with tears, and why I weep thou knowest who with me enquirest into the worth of man.—And you weaker, yet candid, though on this occasion insensible readers, pardon me.

Distinguish in each mouth (*a*) the upper lip, singly; (*b*) the under lip, the same; (*c*) the line formed by the union of both, when

tranquilly closed, if they can be closed without constraint; (*d*) the middle of the upper lip, in particular, and (*e*) of the under lip; (*f*) the bottom of the middle line, at each end; and, lastly, (*g*) the extending of the middle line on both sides. For, unless you thus distinguish, you will not be able to delineate the mouth accurately.

As are the lips so is the character.

Firm lips, firm character; weak lips, and quick in motion, weak and wavering character.

Well defined, large, and proportionate lips, the middle line of which is equally serpentine, on both sides, and easy to be drawn, though they may denote an inclination to pleasure, are never seen in a bad, mean, common, false, crouching, vicious countenance.

A lipless mouth, resembling a single line, denotes coldness, industry, a lover of order, precision, housewifery, and if it be drawn upward at the two ends, affectation, pretension, vanity, and, which may ever be the production of cool vanity, malice.

Very fleshy lips must ever have to contend with sensuality and indolence. The cut-through, sharp-drawn lip, with anxiety and avarice.

Calm lips, well closed, without constraint, and well delineated, certainly betoken consideration, discretion, and firmness.

A mild overhanging upper lip generally signifies goodness. There are innumerable good persons, also, with projecting under lips, but the goodness of the latter is rather cold fidelity, and well-meaning, than warm, active friendship.

The under lip hollowed in the middle denotes a fanciful character. Let the moment be remarked when the conceit of the jocular man descends to the lip, and it will be seen to be a little hollow in the middle.

A closed mouth, not sharpened, not affected, always denotes courage and fortitude, and the open mouth always closes when courage is indispensable. Openness of mouth speaks complaint, and closeness endurance.

Little as the physiognomists have hitherto noticed, much might be said concerning, the lip improper, or the fleshy covering of the upper teeth, on which anatomists have not, to my knowledge, yet bestowed any name, and which may be called the curtain, or pal-

lium, extending from the beginning of the nose to the red upper lip proper.

If the upper lip improper be long, the proper is always short; if it be short and hollow, the proper will be large and curved; another certain demonstration of the conformity of the human countenance.—Hollow upper lips are much less common than flat and perpendicular: the character they denote is equally uncommon.

F.

TEETH.

Nothing is more certain, striking, or continually visible, than the characteristics of the teeth, and the manner in which they display themselves.

The following are the observations I have made.

Small, short, teeth, which have generally been held by the old physiognomists to denote weakness, I have remarked in adults of extraordinary strength ; but they seldom were of a pure white.

Long teeth are certain signs of weakness and pusillanimity.

White, clean, well-arranged teeth, visible as soon as the mouth opens, but not projecting, nor always entirely seen, I have never met with, in adults, except in good, acute, honest, candid, faithful men.

I have also met foul, uneven, and ugly teeth, in persons of the above good character ; but it was always either sickness or some mental imperfection, which gave this deformity.

Whoever leaves his teeth foul, and does

not attempt to clean them, certainly betrays much of the negligence of his character, which does him no honour.

As are the teeth of man, that is to say, their form, position, and cleanliness (so far as the latter depends upon himself) so is his taste.

Wherever the upper gum is very visible, at the first opening of the lips, there is generally much cold and phlegm.

Much, indeed, might be written upon the teeth, although they are generally neglected, in all historical paintings. To be convinced of this we need but observe the teeth of an individual, during the course of a single day; or contemplate, with reference to this particular, an apartment crowded with fools. We should not then, for a moment, deny that the teeth, in conjunction with the lips, are very characteristic; or that physiognomy has gained another token which triumphs over all the arts of dissimulation.

G.

CHIN.

I AM, from numerous experiments, convinced that the projecting chin ever denotes something positive, and the retreating something negative.

The presence, or absence, of strength in man, is often signified by the chin.

I never have seen sharp indentings in the middle of the chin but in men of cool understanding, unless when something evidently contradictory appeared in the countenance.

The pointed chin is generally held to be a sign of acuteness and craft, though I know very worthy persons with such chins. Their craft is the craft of the best dramatic poetry.

The soft, fat double chin, generally points out the Epicure.

The angular chin is seldom found but in discreet, well disposed, firm men.

Flatness of chin speaks the cold and dry, smallness fear, and roundness, with a dimple, benevolence.

XII.

WOMEN.

A.

GENERAL REMARKS.

I MUST premise, I am but little acquainted with the female part of the human race. Any man of the world must know more of them than I can pretend to know; my opportunities of seeing them at the theatre, at balls, or at the card table, where they best may be studied, have been exceedingly few. In my youth I almost avoided women, and was never in love.

For this reason, perhaps I ought to have left this very important part of physiognomy to one much better informed, having myself so little knowledge of the fair sex.

Yet might not such neglect have been dangerous? Might another have treated the subject in the manner which I could wish? Or would he have said the little I have to say; and which, though little, I esteem to be important and necessary?

I frequently shudder while I think how excessively, how contrary to my intention, the study of physiognomy may be abused, when applied to women.

I often reflect that physiognomy will fare no better than philosophy, poetry, physic, or whatever may be termed art or science. A little philosophy leads to Atheism, much to Christianity. Thus must it be with physiognomy.

But I will not be discouraged. The half precedes the whole. We learn to walk by falling, and shall we forbear to walk lest we should fall?

I can say with certainty true pure physiognomonical sensation, in respect to the female sex, best can season and improve life, and is the most effectual preservative against the degradation of ourselves or others.

Best can season and improve human Life.

What better can temper manly rudeness, or strengthen and support the weakness of man; what so soon can assuage the rapid blaze of wrath; what more charm masculine power; what so quickly dissipate peevishness and ill temper; what so well can wile away the insipid tedious hours of life, as the

near and affectionate look of a noble beautiful woman? What is so strong as her soft and delicate hand? What so persuasive as her tears restrained? Who but beholding her must cease to sin? How can the spirit of God act more omnipotently upon the heart, than by the extending, and increasing, physiognomonical sensation for such an eloquent countenance? What so well can season daily insipidity? I scarcely can conceive a gift of more paternal and divine benevolence. This has sweetened every bitter of my life: this alone has supported me under the most corroding cares, when the sorrows of a bursting heart wanted vent. My eyes swam in tears, and my spirit groaned with anguish. Then when men have daily asked, "where is now thy God?" when they rejected the sympathy, the affection of my soul, with rude contemptuous scorn; when acts of honest simplicity were calumniated, and the sacred impulse of conscious truth was ridiculed, hissed at, and despised; in those burning moments, when the world afforded no comfort,—even then did the Almighty open my eyes; even then did he give me an unfailing source of joy, contained in a gentle, tender, but internally firm, fe-

male mind; an aspect like that of unpractised, cloistered virginity, which felt, and was able to efface, each emotion, each passion, in the most concealed feature of her husband's countenance, and who, by that means, without any thing of what the world calls beauty, shone forth beauteous as an angel.

Can there be a more noble or important practice than that of a physiognomonical sensation for beauties so captivating, so excellent, as these?

This Physiognomonical Sensation is the most effectual Preservative against the Degradation of ourselves and others.

What sooner can discover the boundary between appetite and affection, or cunning under the mask of sensibility; what sooner can distinguish desire from love, or love from friendship? What can more reverently, internally, and profoundly feel the sanctity of innocence, the divinity of maiden purity, or sooner detect coquetry unblessed, with wiles affecting every look of modesty? How often will such a physiognomist turn contemptuous from the beauties most adored, from the wretched pride of their silence, their measured affectation of speech, the insipidity of

their eyes, arrogantly overlooking misery and poverty, their authoritative nose, their languid, unmeaning lips, relaxed by contempt, blue with envy, and half bitten through by artifice and malice!—The obviousness of these, and many other characteristics, will preserve him who can see from the dangerous charms of their shameless bosoms! How fully convinced is the man of pure, physiognomonical sensation, that he cannot be more degraded than by suffering himself to be ensnared by such a countenance! Be this one proof among a thousand.

But if a noble spotless maiden but appear; all innocence, and all soul; all love, and of love all worthy, which must as suddenly be felt as she manifestly feels; if in her large arched forehead all the capacity of the immeasurable intelligence which wisdom can communicate be visible; if her compressed, but not frowning, eyebrows speak an unexplored mine of understanding, or her gentle-outlined or sharpened nose refined taste, with sympathetic goodness of heart, which flows through the clear teeth, over her pure and efficient lips; if she breathe humility and complacency; if condescension and mildness be in each motion of her mouth, dignified wisdom in each tone of her voice;

if her eyes, neither too open, nor too close, but looking straight forward, or gently turned, speak the soul that seeks a sisterly embrace; if she be superior to all the powers of description; if all the glories of her angelic form be imbibed like the mild and golden rays of an autumnal evening sun;—may not then this so highly prized physiognomonical sensation be a destructive snare, or sin, or both?

"If thine eye be single thy whole body shall be full of light, as when the bright shining of a candle doth give thee light." (St. Luke xi. 34.) And what is physiognomonical sensation but this singleness of eye? The soul is not to be seen without the body, but in the body; and the more it is thus seen the more sacred to thee will the body be.—What! man,—having this sensation, which God has bestowed, wouldst thou violate the sanctuary of God? Wouldst thou degrade, defame, debilitate, and deprive it of sensibility? Shall he whom a good or great countenance does not inspire with reverence and love, incapable of offence, speak of physiognomonical sensation; of that which is the revelation of the spirit? Nothing maintains chastity so entire, nothing so truly preserves the thoughts from

brutal passion—nothing so reciprocally exalts souls as when they are mutually held in sacred purity. The contemplation of power awakens reverence, and the sense of love inspires love; not selfish gratification, but that pure passion with which spirits of heaven embrace.

XIII.

B.

MALE AND FEMALE.

In general (for I neither can nor will state any thing but what is most known) how much more pure, tender, delicate, irritable, affectionate, flexible, and patient, is woman than man.

The primary matter of which they are constituted appears to be more flexible, irritable, and elastic than that of man.

They are formed to maternal mildness, and affection; all their organs are tender, yielding, easily wounded, sensible, and receptible.

Among a thousand females there is scarcely one without the generic feminine signs; the flexible, the circular, and the irritable.

They are the counterpart of man, taken out of man, to be subject to man; to comfort him like angels, and to lighten his cares. "She shall be saved in child-bearing, if they continue in faith, and charity, and holiness, with sobriety." (1 Tim. ii. 15.)

This tenderness, this sensibility, this light texture of their fibres and organs, this volatility of feeling render them so easy to conduct and to tempt; so ready of submission to the enterprize and power of the man; but more powerful through the aid of their charms than man, with all his strength. The man was not first tempted, but the woman, afterward the man by the woman.

But, not only easily to be tempted, she is capable of being formed to the purest, noblest, most seraphic virtue; to every thing which can deserve praise or affection.

Highly sensible of purity, beauty, and symmetry, she does not always take time to reflect on internal life, internal death, internal corruption. "The woman saw that the tree was good for food, and that it was pleasant to the eyes, and a tree to be desired to make one wise, and she took of the fruit thereof." (Gen. iii. 6.)

The female thinks not profoundly; profound thought is the power of the man.

Women feel more. Sensibility is the power of woman.

They often rule more effectually, more sovereignly, than man. They rule with tender looks, tears, and sighs; but not with passion

and threats; for if, or when, they so rule, they are no longer women, but abortions.

They are capable of the sweetest sensibility, the most profound emotion, the utmost humility, and the excess of enthusiasm.

In their countenance are the signs of sanctity and inviolability, which every feeling man honours, and the effects of which are often miraculous.

Therefore, by the irritability of their nerves, their incapacity for deep enquiry and firm decision, they may easily, from their extreme sensibility, become the most irreclaimable, the most rapturous, enthusiasts.

Their love, strong and rooted as it is, is very changeable; their hatred almost incurable, and only to be effaced by continued and artful flattery. Men are most profound; women are more sublime.

Men most embrace the whole; women remark individually, and take more delight in selecting the minutiæ which form the whole. Man hears the bursting thunder, views the destructive bolt with serene aspect, and stands erect amidst the fearful majesty of the streaming clouds.

Woman trembles at the lightning, and

the voice of distant thunder; and shrinks into herself, or sinks into the arms of man.

Man receives a ray of light single, woman delights to view it through a prism, in all its dazzling colours? She contemplates the rainbow as the promise of peace; he extends his enquiring eye over the whole horizon.

Woman laughs, man smiles; woman weeps, man remains silent. Woman is in anguish when man weeps, and in despair when man is in anguish; yet has she often more faith than man.

Man without religion is a diseased creature, who would persuade himself he is well and needs not a physician; but woman without religion is raging and monstrous.

A woman with a beard is not so disgusting as a woman who acts the free thinker; her sex is formed to piety and religion; to them Christ first appeared; but he was obliged to prevent them from too ardently, and too hastily, embracing him.—*Touch me not*—They are prompt to receive and seize novelty, and become its enthusiasts.

The whole world is forgotten in the emotion caused by the presence and proximity of him they love.

They sink into the most incurable melancholy, as they also rise to the most enraptured heights.

The feelings of the man are more imagination; those of the female more heart.

When communicative, they are more communicative than man; when secret, more secret.

In general they are more patient, long suffering, credulous, benevolent, and modest.

Woman is not a foundation on which to build. She is the gold, silver, precious stones, wood, hay, stubble; (1 Cor. iii. 12.) the materials for building on the male foundation. She is the leaven, or, more expressively, the oil to the vinegar of man; the second part of the book of man.

Man singly, is but half man; at least but half human.—A king without a kingdom. Woman, who feels properly what she is, whether still or in motion, rests upon the man; nor is man what he may and ought to be but in conjunction with woman. Therefore "It is not good that man should be alone, but that he should leave father and mother and cleave to his wife, and they two shall be one flesh."

A WORD ON THE PHYSIOGNOMONICAL RELATION OF THE SEXES.

MAN is the most firm—woman the most flexible.

Man is the straightest—woman the most bending.

Man stands stedfast——woman gently trips.

Man surveys and observes—woman glances and feels.

Man is serious—woman is gay.

Man is the tallest and broadest—woman less and taper.

Man is rough and hard—woman smooth and soft.

Man is brown—woman is fair.

Man is wrinkly—woman less so.

The hair of man is more strong and short—of woman more long and pliant.

The eyebrows of man are compressed—of woman less frowning.

Man has most convex lines—woman most concave.

Man has most straight lines—woman most curved.

The countenance of man, taken in profile, is more seldom perpendicular than that of the woman.

Man is most angular—woman most round.

XIV

OF THE PHYSIOGNOMY OF YOUTH.

Extracts from Zimmermann's Life of Haller.

"The first years of the youth contain the history of the man. They develope the qualities of the soul, the materials of future conduct, and the true features of temperament. In riper years dissimulation is predominant, or, at least, that modification of our thoughts which is the consequence of knowledge and experience.

"The characteristics of the passions, which are undeniably discovered to us by the peculiar art denominated physiognomy, are effaced in the countenance by age; while, on the contrary, their true signs are visible in youth.

"The original materials of man are unchangeable; he is drawn in colours that have no deceit. The boy is the work of nature, the man of art."

How much of the true, how much of the false, worthy Zimmermann, at least, of the indefinite, is there in this passage!

According to my conception, I see the

clay, the mass, in the youthful countenance; but not the form of the future man.

There are passions and powers of youth, and passions and powers of age. These often are contradictory in the same man, yet are they contained one within the other. Time produces the expression of latent traits. A man is but a boy seen through a magnifying glass; therefore, I always perceive more in the countenance of a man than a boy. Dissimulation may indeed conceal the moral materials, but cannot alter their form. The growth of powers and passions imparts to the first undefined sketch of what is called a boy's countenance the firm traits, shading, and colourings of manhood. There are youthful countenances which declare whether they ever shall, or shall not, ripen into man. This they declare, but they only declare it to the great physiognomist. I will acknowledge, when (which seldom happens) the form of the head is beautiful, conspicuous, proportionate, greatly featured, well defined and not too feebly coloured, it will be difficult that the result should be common or vulgar. I likewise know that where the form is distorted, especially when it is transverse, extended, undefined, or too harshly defined, much can rarely be ex-

pected. But how much do the forms of youthful countenances change, even in the system of the bones!

Much has been said of the openness, undegeneracy, simplicity, and ingenuousness of a childish and youthful countenance. So be it said; for my own part, I must own, I am not so fortunate as to be able to read a youthful countenance with the same degree of quickness and precision (however small that degree) as a manly. The more I converse with and consider children, the more difficult do I find it to pronounce, with certainty, concerning their character. Not that I do not meet countenances, among children and boys, most strikingly, and positively, significant: yet seldom is the great outline of the youth so definite as for us to be able to read in it the man. The most remarkably advantageous young countenances may, easily, through accident, terror, hurt, or severity in parents or tutors, be internally injured, without any apparent injury to the whole. The beautiful, the eloquent form, the firm forehead, the deep, sharp eye, the cheerful, open, free, quick-moving mouth remain; there will only be a drop of troubled water in what else appears so clear; only an uncommon, scarcely remarkable,

perhaps convulsive, motion of the mouth. Thus is hope overthrown, and beauty rendered indistinct.

As simplicity is the soil for variety, so is innocence for the products of vice.

Simplicity, not of a youth, but of a child, in thee the Omniscient only views the progress of sleeping passion; the gentle wrinkles of youth, the deep of manhood, and the manifold and relaxed of age. Oh how different was my infantine countenance to my present, in form and speech!

O mihi præteritos referat si Jupiter annos!

But as transgression follows innocence, so doth virtue transgression, and eternal good virtue, on earth.

Doth the vessel say to the potter, "wherefore hast thou made me thus?"

"*I am little, but I am I.*"

He who created me did not create me to be a child; but a man. Wherefore should I ruminate on the pleasures of childhood, unburthened with cares? I am what I am. I will forget the past, nor weep that I am no longer a child, when I contemplate children in all their loveliness. To join the powers of man with the simplicity of the child is the height of all my hopes; God grant they may be accomplished.

XV.

A WORD TO TRAVELLERS.

THREE things appear to me indispensable to travellers; health, money, and physiognomy. Therefore a physiognomonical word to travellers. I could wish, indeed, that, instead of a word, a *traveller's physiognomonical companion* were written; but this must be done by an experienced traveller. In the mean time I shall bid them farewell, with the following short advice.

What, travellers, do you seek: what wish? What would ye see more remarkable, more singular, more rare, more worthy to be examined, than the varieties of humanity? This indeed is fashionable—Ye enquire after man; ye seek the wisest, best, and greatest men.

Especially the most famous.

And wherefore is your curiosity limited to seeing, only? Would it not be better you should illuminate your own minds by the light of others, and animate yourselves by their ardour? His curiosity is childish which is merely confined to seeing; whose ambition desires only to say, I have beheld that man. He who would disregard views so

confined must study such men physiognomonically; if he would learn wisdom, he must be able to compare and judge of the relation between their works, their fame, and their form. By this, only, may much be learned. By this may the stream be compared to the fountain; the quality of the waters examined; their course, their gentle murmurs, or more boisterous contention. The enquirer may ask what is the degree of originality of those men; what is borrowed; what is internal, what external? This forehead, and these eyebrows, will thus versify, thus translate, thus criticise; therefore, on this eye, depends the fate of the writer, the blockhead, or the man of genius. This nose thus estimates the mortal, and the immortal, in human performances. As are the features so will be the mind.—Yes, scholars of nature, you have much to learn from the countenances of famous men. In them you will read that the wasp will dare to alight on the nose of the hero. To me it will be pleasure when you have acquired this physiognomonical sensation; for without this you will but travel in the dark; you will but be led through a picture gallery, blindfold, only that you might say, I too have been in that gallery.

Could I travel unknown, I would, also,

visit artists, men of learning, and philosophers; men famous in their respective countries; but it should either be my adieu, as the thing least important, or as a recreation on my arrival. Pardon me, men of renown, I have been credulous in your favour, but I shall daily become more circumspect. Far be it from me to depreciate your worth. I know many whose presence does not diminish but increase fame. Yet will I be careful that rumour shall neither dazzle nor cloud my reason.

I would rather mix unknown with the multitude; visit churches, public walks, hospitals, orphan houses, and assemblies of ecclesiastics, and men of the law. I would, first, consider the general form of the inhabitants, their height, proportion, strength, weakness, motion, complexion, attitude, gesture and gait. I would observe them individually; see, compare, close my eyes, trace in imagination all I had seen, open them again, correct my memory, and close and open them alternately; would study for words, write, and draw, with a few determinate traits, the general form, so easy to be discovered. I would compare my drawings with the known general form of the people. How easily might a summary, an index, of the people be obtained! Having made these

familiar to me, I would descend to the particular; would search for the general form of the head; would ask, is it most inclined to the cylindrical, the spherical, the square, the convex, or the concave? Is the countenance open, is it writhed, is it free, or forked? I would next examine the forehead; then the eyebrows; the outline, and colour of the eyes; the nose; and especially the mouth, when it opens, and the teeth, with their appearance, to discover the national characteristic. Could I but define the line of the opening of the lips, in seven promiscuous countenances, I imagine I should have found the general physiognomonical character of the nation, or place. I almost dare establish it as an axiom that, what is common to six or seven persons of any place, taken promiscuously, is more or less common to the whole.

Exceptions there may be, but they will be rare.

I next would plant myself in a public walk, or at the crossing of streets. There I would wait patiently for the unknown noble countenance, uncorrupted by fame and adulation, which, certainly, most certainly, I should find; for, in all countries on earth, wherever a hundred common men are assembled, one not common may be found;

and out of a thousand, ten; and I must have, indeed, little eye, little sensibility, for noble humanity, little faith in Providence, which seeks its adorers, if I did not find this one in a hundred, or, at least, in the ten among a thousand. He that seeketh shall find. I waited not in vain. He came; I found him; he passed by me. And what were the tokens by which I discòvered him, in every town, every nation, under every cope of heaven, and among all people, kindreds, and tongues? —— By the general combination of the countenance, by the upper outline of the forehead, the eyebrows, the basis of the nose, and the mouth, so conformable to each other, so parallel, and horizontal, at the first glance. By the wrinkleless, compressed, yet open forehead; the powerful eyebrows; the easily discerned, easily delineated space between the eyebrows, which extends itself to the back of the nose, like the great street from the market-place to the chief gate of a city. By the shut, but freely breathing, mouth; the chin, neither haggard nor fleshy; the deep and shining attraction of the eye; which all, uncautiously, and unintentionally, betrayed themselves to my research. Or I discovered him, even in his foreign and distorted form, from which the arrogant, self

supposed handsome, would turn with contempt. I see through his disguise, as I should the hand of a great master through the smear of varnish. Be thou to me blessed, noble stranger. *The things which are despised hath God chosen.*

I draw near to the favourite of heaven. I question him concerning what I do, and what I do not, wish to know, that I may hear the voice of the soul, proceeding from the mouth; and, viewing him nearer, see all the obliquities of distortion vanish. I ask him concerning his occupation, his family, his place of residence. I enquire the road thither. I come unexpectedly upon him, into his house, into his workshop; he rises, I oblige him to be seated, to continue his labour; I see his children, his wife, and am delighted. He knows not what I want, nor do I know myself, yet am I pleased with him, and he with me. I purchase something, or nothing, as it happens. I enquire, particularly after his friends. "You have but few, but those few are faithful." He stands astonished, smiles, or weeps, in the innocence and goodness of his heart, which he wishes to conceal, but which is open as day. He gains my affection; our emotions are reciprocally expanded and strengthened; we separate reluctantly, and I know I

have entered a house which is entered by the angels of God.

Oh! how gratefully, how highly, is he rewarded for his labours who travels, interested in behalf of humanity, and with the eyes of a man, to collect, in the spirit, the children of God, who are scattered over the world! This appears to me to be the supreme bliss of man, as it must be of angels.

If I meet him not, I have no resource but in society. Here I hear him most who speaks least, mildest, and most unaffectedly.

Wherever I meet the smile of self-sufficiency, or the oblique look of envy, I turn away, and seek him who remains oppressed by the loud voice of confidence.

I set myself rather beside the answerer than the man of clamorous loquacity; and still rather beside the humble enquirer than the voluble solver of all difficulties.

He who hastens too fast, or lags behind, is no companion of mine. I rather seek him who walks with a free, firm, and even step; who looks but little about him; who neither carries his head aloft nor contemplates his legs and feet. If the hand of affliction be heavy upon him, I seat myself by his side, take his hand, and with a glance, infuse conviction to his soul that God is love.

I fix in my memory the simple outlines of

the loud, and the silent, the laugher and the smiler, of him who gives the key, and him who takes. I then commit them to paper: my collection increases. I compare, arrange, judge, and am astonished. I every where find similarity of traits, similarity of character; the same humanity every where, and every where the same tokens. How must my knowledge of men increase, at each step, and how must this produce certainty and joy, wisdom and love and happiness, to myself and my brethren!

XVI.

A WORD TO PRINCES AND JUDGES.

How willingly would I write a treatise for your use, most important of men!

Who so much as you need a perfect knowledge of man, free from cabal, or the intervention of self-interest! Suffer me to approach your throne, and present my petition.

Keep in your most secret common-place book an index to each class of character among men, taken from, at least, ten of the most accurate proofs; not at a distance, not among foreigners; but seek, at home, for the wisest and the best of your own subjects. Wherever a wise and good prince governs, there are excellent subjects. Such a prince believes that he has such subjects, although at the moment he should be unacquainted with them; or, at least, that he has subjects capable of wisdom and goodness. Whereever one good person is, there, certainly, are two; as certainly as where the female is there will the male be. Ask for wisdom to perceive what is, then will you not need be anxious to affirm what is not, or what cannot be. Suffer me, princes, consecrated as you

are among men, to intreat you, for the honour of humanity, principally to study, to seek for and to seize on excellence. Judge not too suddenly, nor by mere appearances. That which a prince once approves it may afterward be difficult, or dangerous to reject. Depend not on the testimony of others, which, to princes especially, is ever exaggerated, either in praise or blame; but examine the countenance, which, though it may dissemble to a prince, or rather, to the dignity of a prince, cannot deceive him as a man. Having once discovered wisdom and goodness in a subject, honour such a subject as the best blessing which heaven can, in this world, bestow upon its favourites. Seek features that are strong, but not forbidding; gentle, yet not effeminate; positive, without turbulence; natural, not arrogant; with open eyes, clear aspects, strong noses, near the forehead, and with such let your thrones be surrounded. Entrust your secrets to proportionate and parallel drawn countenances; to horizontal, firm, compressed eyebrows; to channeled, not too rigorously closed, red, active, but not relaxed or withered, lips. Yet I will forbear to delineate, and again only intreat that the countenance may be sacred to you for the sake of goodness

and wisdom, and goodness and wisdom because of the seal of God set upon the forehead.

And you judges, judge not, indeed, by appearances, but examine according to appearances. Justice, blindfold, without physiognomy, is as unnatural as blindfold love. There are countenances which cannot have committed a multitude of vices. Study the traits of each vice, and the forms in which vice naturally, or unwillingly, resides. There are capabilities and incapabilities in the countenance; things which it can will, others which it cannot. Each passion, open or concealed, has its peculiar language. The appearance of innocence is as determinate to the experienced eye as the appearance of health. The appearance of each vice is peculiar to itself.

O quam difficile est crimen non prodere vultu!

Examine innocence and guilt face to face; in your presence, and when they suppose you do not observe them; in the presence, and in the absence, of witnesses. See with simplicity; hear with simplicity, follow only the voice of unprejudiced feel-

ing. Remark their walk, when they enter, and when they leave the judgment hall. Let the light fall full upon their countenances; be yourself in the shade. Physiognomy will render the torture unnecessary *, will deliver innocence, will make the most obdurate vice turn pale, will teach us how we may act upon the most hardened. Every thing human must be imperfect, yet will it

* About two years since one philosopher wrote to another, the torture will soon be abolished in Austria. It was asked, What shall be its substitute? The penetrating look of the judge, replied Sonnenfels. Physiognomy will, in twenty-five years, become a part of jurisprudence, instead of the torture; and lectures will be read in the universities on the *Physiognomice forense*, instead of the *Medicina forensis*.

Let this, however, be spoken in a whisper; otherwise those who scoff at us will laugh, and those who pity us grieve. "What," it will be said, "shall men then be pardoned or executed according to their countenances?" The worthy, hearing this, and not having time to examine facts, will exclaim, "This is, indeed, being too enthusiastic."

But let us elucidate this by example. It is about five-and-twenty or thirty years since some persons endeavoured to ascertain the probable duration of life. The satirical laughed; the philosophers, as usual, reasoned inconclusively, and the divines discovered that men had impiously attempted to penetrate those secrets which were reserved to God alone. Had any one then affirmed that, in five-and-twenty years, some millions of money would be advanced upon such calculations, men would have answered, according to the wise reasoning of every age, "This is going too far; it is the mere scheme of adventurers to pick our pockets." Yet institutions, at present, founded on these calculations, for the benefit of widows and orphans, are become general; and Süssmilch, Kneesebom, and Struyk, are become the benefactors of thousands with whom they are unacquainted.

be evident that the torture, more disgraceful to man than the halter, the axe, and the wheel, is infinitely more uncertain and dangerous than physiognomy. The pain of torture is more horrible even than the succeeding death; yet is it only to prove, to discover truth. Physiognomy shall not execute, and yet it shall prove; and by its proof, vice alone, and not innocence, shall suffer.—Oh, ye judges of men, be men, and humanity shall teach you, with more open eyes, to see, and to abhor all that is inhuman!

XVII.

A WORD TO THE CLERGY.

Brethren, you also need a certain degree of physiognomy; and, perhaps, princes excepted, no men more.

You ought to know whom you have before you, that you may discern spirits, and portion out the word of truth to each, according to his capacity and his need.

To whom can a knowledge of the degree of actual and possible virtue, in all who appear before you, be more advantageous than to you?

To me, physiognomy is more indispensible than the Liturgy.

It is to me alike profitable for doctrine, exhortation, comfort, correction, examination; with the healthy, with the sick, the dying, the malefactor; in judicial examinations, and the education of youth. Without it I should be as the blind leading the blind.

A single countenance might rob me of ardour, or inspire me with enthusiasm. Whenever I preach I generally seek the most noble countenance, on which I endeavour to act; and the weakest, when teaching chil-

dren. It is generally our own fault if our hearers are inattentive; if they do not themselves give the key in which it is necessary they should be addressed. Every teacher, possessed of physiognomonical sensation, will easily discern and arrange the principal classes among his hearers, and what each class can and cannot receive. Let six or seven classes, of various capacities, be selected; let a chief, a representative, a characteristic countenance, of each class be chosen; let these countenances be fixed in the memory, and let the preacher accommodate himself to each; speaking thus to one, and thus to another, and in such a manner to a third. There cannot be a more natural, effectual, or definite, incitement to eloquence than supposing some characteristic countenance present, of the capacity of which almost mathematical certainty may be obtained. Having six or seven, I have nearly my whole audience before me. I do not then speak to the winds. God teaches us by physiognomy to act upon the best of men according to the best of means.

XVIII.

MISCELLANEOUS COUNTENANCES.

A.

PHYSIOGNOMONICAL DENOMINATIONS OF COUNTENANCES ELUCIDATED.

(*a*) A REGULAR, well-formed countenance is that in which

(1) All the parts are remarkable for their symmetry.

(2) The principal features, as the nose, and mouth, are neither small nor bloated; but distinct and well defined.

(3) The position of the parts, taken together, and viewed at a distance, appears nearly horizontal and parallel.

(*b*) A beautiful countenance—is that in which, beside the proportion and position of the parts, harmony, uniformity, and mind, are visible; in which nothing is superfluous, nothing deficient, nothing disproportionate, nothing superadded, but all is conformity and concord.

(*c*) A pleasant countenance—does not necessarily require perfect symmetry and har-

mony; yet nothing must be wanting, nothing burthensome; its pleasantry will principally exist in the eye and lips, which must have nothing commanding, arrogant, contemptuous; but must, generally, speak complacency, affability, and benevolence.

(*g*) A gracious countenance—arises out of the pleasant, when, far from any thing assuming, to the mildest benevolence is added affability and purity.

(*h*) A charming countenance—must not simply consist either of the beautiful, the pleasant, or the gracious, but when to these is added a rapid propriety of motion which renders it charming.

(*i*) An insinuating countenance—leaves no power to active or passive suspicion; it has something more than the pleasant by infusing that into the heart which the pleasant only manifests.

(*k*) Other species of these delightful countenances are—the attracting, the winning, the irresistible.

(*l*) Very distinct from all these are the amusing, the divertingly loquacious, the merely mild, and also the tender, and the delicate.

(*m*) Superior, and more lovely still, is the purely innocent, where no distorted, oblique

muscle, whether in motion, or at rest, is ever seen.

(*n*) This is still more exalted when it is full of soul, of natural sympathy, and power to excite sympathy.

(*o*) When in a pure countenance good power is accompanied by a spirit of order, I may call it an attic countenance.

(*p*) Spiritually beautiful—may be said of a countenance where nothing thoughtless, inconsiderate, rude, or severe, is to be expected; and the aspect of which, immediately, and mildly, incites emotion in the principal powers of the mind.

(*q*) Noble—is when we have not the least indiscretion to fear, and when the countenance is exalted above us, without a possibility of envy, while it is less sensible of its own superiority than of the pleasure we receive in its presence.

(*r*) A great countenance—will have few small secondary traits; will be in grand divisions, without wrinkles; must exalt, must affect us, in sleep, in plaster of Paris, in every kind of caricature. As, for example, that of Philip de Comines.

(*s*) A sublime countenance—can neither be painted nor described; that by which it is distinguished from all others can only be

felt. It must not only move, it must exalt the spectator. We must at once feel ourselves greater and less in its presence than in the presence of all others. Whoever is conscious of its excellence, and can despise or offend it, may, as has been before said, blaspheme against the Holy Ghost.

B.

MISCELLANEOUS THOUGHTS.

1.

All is good. All good may, and must, be misused. Physiognomonical sensation is, in itself, as truly good, as godlike, as expressive of the exalted worth of human nature as moral sensation (perhaps they are both the same.) The suppressing, the destroying, a sensation so deserving of honour, where it begins to act, is sinning against ourselves, and, in reality, equal to resisting the good spirit. Indeed, good impulses and actions must have their limits, in order that they may not impede other good impulses and actions.

2.

Each man is a man of genius in his large or small sphere. He has a certain circle in which he can act with inconceivable force. The less his kingdom the more concentrated is his power; consequently the more irresistible is his form of government. Thus the bee is the greatest of mathematicians, as far as its wants extend. Having discovered the genius of a man, how inconsiderable soever

the circle of his activity may be, having caught him in the moment when his genius is in its highest exertion, the characteristic token of that genius will also be easily discovered.

3.

The approach of the Godhead cannot be nearer, in the visible world, and in what we denominate nature, than in the countenance of a great and noble man. Christ could not but truly say, "He who seeth me seeth him that sent me." (John xii. 45.) God cannot, without a miracle, be seen any where so fully as in the countenance of a good man. —Thus the essence of any man is more present, more certain to me, by having obtained his shade.

4.

Great countenances awaken and stimulate each other, excite all that can be excited *. Such a countenance has the credentials of its high original in itself. With calm reverence and simplicity, nourish the mind with the presence of a great countenance; its emanations shall attract and exalt thee. A great countenance, in a state of rest, acts more powerfully than a common counte-

* Any nation having once produced a Spenser, a Shakspeare, and a Milton, may be certain that a Steele, a Pope, and an Addison will follow. HERDER.

nance impassioned: its effects though unresembling are general. The fortunate disciples, though they knew him not, yet did their hearts burn within them, while he talked with them by the way, and opened to them the Scriptures. (Luke xxiv. 32.) The buyers and sellers whom he drove out of the temple durst not oppose him.

Hence it may be conceived how certain persons, by their mere presence, have brought a seditious multitude back to their duty, although the latter had acquired the full power. That natural, unborrowed, indwelling power, which is consequently superior to any which can be assumed, is as evident to all eyes as the thunder of heaven is to all ears.

5.

Great physiognomonical wisdom not only consists in discovering the general character of, and being highly affected by, the present countenance, or this or that particular propensity, but in discriminating the individual character of each kind of mind, and its capacity, and being able to define the circle beyond which it cannot pass; to say what sensations, actions, and judgments, are, or are not, to be expected from the man under consideration, that we may not idly waste

power, but dispense just sufficient to actuate, and put him in motion. No man is more liable to the error of thoughtless haste than I was. Four or five years of physiognomonical observation were requisite to cure me of this too hasty waste of power. It is a part of benevolence to give, entrust, and participate; but physiognomy teaches when, how, and to whom to give. It, therefore, teaches true benevolence; to assist where assistance is wanted, and will be accepted. Oh! that I could call, at the proper moment, and with proper effect, to the feeling and benevolent heart.—Waste not.—Cast not thy seed upon the waters, or on a rock. —Speak only to the hearer.—Unbosom thyself but to those who can understand thee.— Philosophize with none but philosophers.— Spiritualize only with the spiritual!—It requires greater power to bridle strength than to give it the rein. To withhold is often better than to give. What is not enjoyed will be cast back with acrimony, or trodden to waste, and thus will become useless to all.

6.

Be good to the good, resist not the irresistible countenance. Give the eye that asks, that comes recommended to thee by

Providence, or by God himself, and which to reject is to reject God, who cannot ask thee more powerfully than when intreating in a cheerful, open, innocent countenance. Thou canst not more immediately glorify God than by wishing and acting well to a countenance replete with the spirit of God; nor more certainly, and abhorrently, offend and wound the majesty of God, than by despising, ridiculing, and turning from such a countenance. God cannot more effectually move man than by man. Whoever rejects the man of God rejects God. To discover the radiance of the Creator in the visage of man is the pre-eminent quality of man; it is the summit of wisdom and benevolence to feel how much of this radiance is there, to discern this ray of divinity through the clouds of the most debased countenances, and to dig out this small gem of heaven from amid the ruins and rubbish by which it is encumbered.

7.

Friend of man, shouldest thou esteem physiognomy as highly as I do, to whom it daily becomes of greater worth, the more I discover its truth; if thou hast an eye to select the few noble, or that which is noble in

the ignoble, that which is divine in all men, the immortal in what is mortal, then speak little, but observe much; dispute not, but exercise thy sensation; for thou wilt convince no one to whom this sensation is wanting.

When thou shalt meet with noble poverty, a face in which humility, patience, faith, and love shine conspicuous, how superior will thy joy be in his words who has told thee, "in as much as thou hast done it unto one of the least of these my brethren, thou hast done it unto me!" (Matt. xxv. 40.)

When youth and dissipation present themselves, with a sigh of hope thou wilt exclaim, this forehead was delineated by God for the search and the discovery of truth!—In this eye rests wisdom yet unripened!

ADDITIONS.

Let us, as much as is in our power, illustrate and demonstrate, what has been asserted, by examples. Better and purely physiognomonical drawings appear to be reserved for the coming century; yet those which we have to present will contain much for instruction, and sufficient for the exercise of the physiognomist.

Plate I.

Page 1. We are told "that men with arched and pointed noses are witty, and that the blunt nosed are not so." I have answered—"Greater precision is necessary.—How arched?"

I know not in what estimation the annexed shade may be held, for I am unacquainted with the character of the original; yet I am certain that this is a discreet nose, even though I should not consider it as the continuation of this well defined, discreet female forehead. Calmness and fidelity of character, likewise, cannot be overlooked in the mouth and chin.

II.

We may certainly call noses arched and pointed like this witty; but the wit is re-

strained and moderated by the acute understanding of the forehead, the sincere religion of the eye, and the phlegm of the chin.

III.

Could I see nothing of this countenance but the nose, I could not be so certain of the mild goodness and tranquillity of the character, and of its various housewifely virtues; yet the nose would be pledge to me of its superior discretion.

ON THE HAIR*.

IV.

How congruous are here the hair and the countenance! How decisively do they speak the very mild, sober, modest, calm character; loving order and instruction! Nothing enterprising, daring, or commanding, is to be seen in this face, which seems formed to be a discreet schoolmaster.

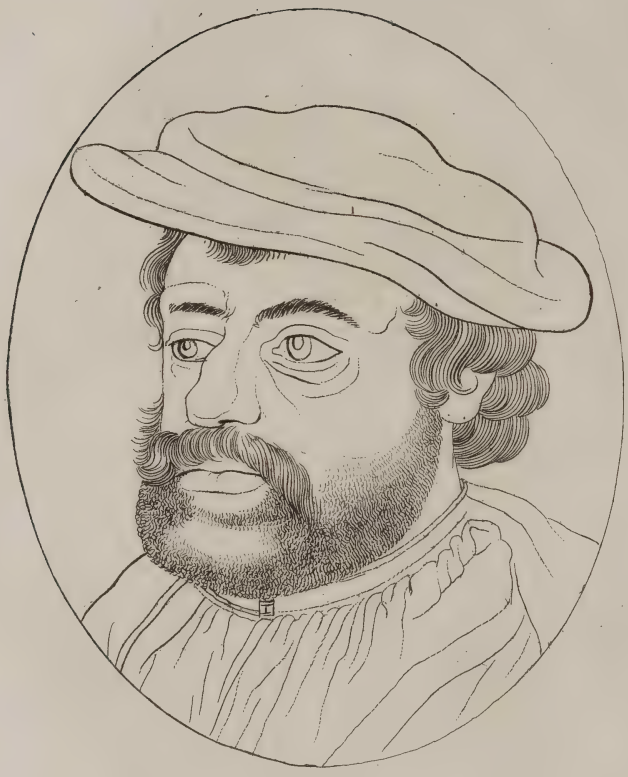
V.

How much more voluptuous is this hair! How does it correspond with the sanguine, productive, penetrating, powerful, and easily active countenance!

* See page 13 of this volume.

VII.

VIII.



VI.

The hair in this is still more powerful, more choleric, and abundant; and as correspondent to the great form of the countenance, and all its parts, as the hair of the former was to the countenance and parts to which it appertained.

VII.

Similar remarks again occur. From the hair alone we may know the man. We can as little trust this beard, and the manner of its growth, as these eyes, this nose, and this forehead. Dry, decided obstinacy are alike expected, from the hair and the face.

VIII.

How much does this compressed, short, strength of hair agree with the closed mouth, and the square, powerful, firm, compact, productive countenance after Holbein!

ADDITIONS TO THE SECOND FRAGMENT ON THE TEMPERAMENTS.

Four very characteristic engravings of the four temperaments.

Little as we would wish to reject the look, the glance, here are proofs that the tempera-

ments, without complexion, life, or look, are known by the very outline.

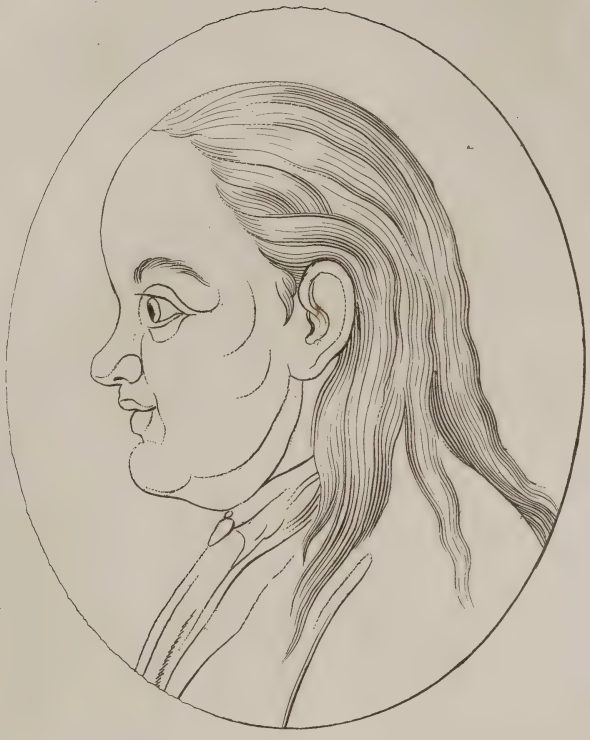
IX.

The descent from the nose to the lips, in the phlegmatic countenance, is unphlegmatic, and heterogeneous; nor does the curvature of the upper eyelid sufficiently agree with the temperament. The outlines of the phlegmatic are relaxed, obtuse, and hanging; the outline of the eyes oblique. Be it understood there are other tokens, and that all phlegmatic persons have not these signs, although whoever has them is certainly phlegmatic. If the projecting under lip, which is itself a sign of phlegm, since it is evidently a superabundance and not a want of matter, be angular, and sharply delineated, then is it a sign of choleric phlegm; that is to say, of the ebullition of humidity. If it be flexible, obtuse, powerless, and drooping, it is then pure phlegm. The forehead, nose, chin, and hair are, here, very phlegmatic.

X.

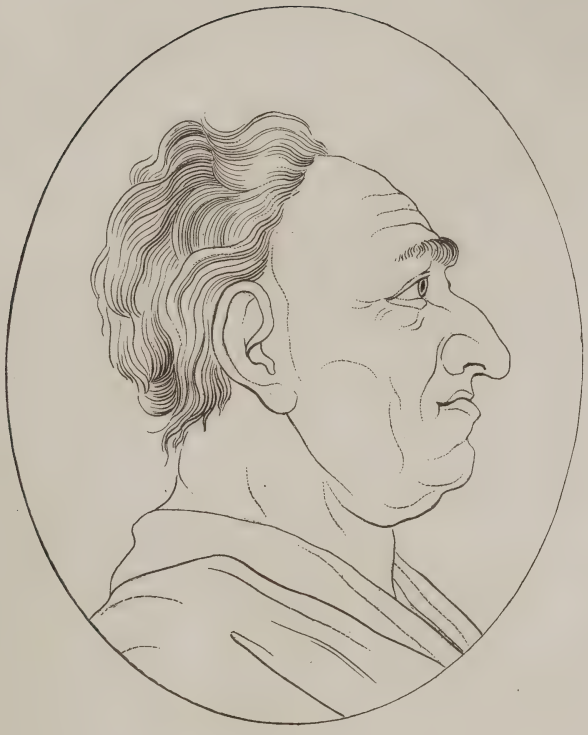
The choleric ought to have a more angularly pointed nose, and lips more sharply delineated. The character of choler is much contained in the drawing of the eyes either

IX.



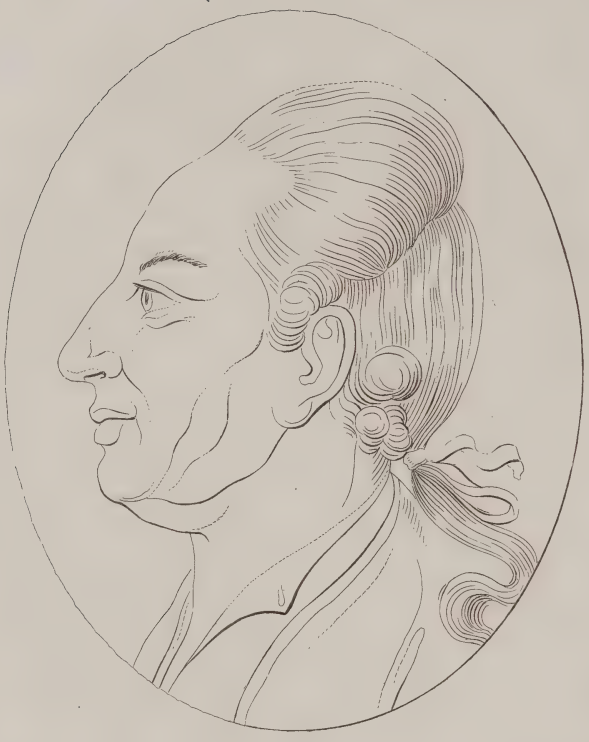
Phlegmatic.

X.



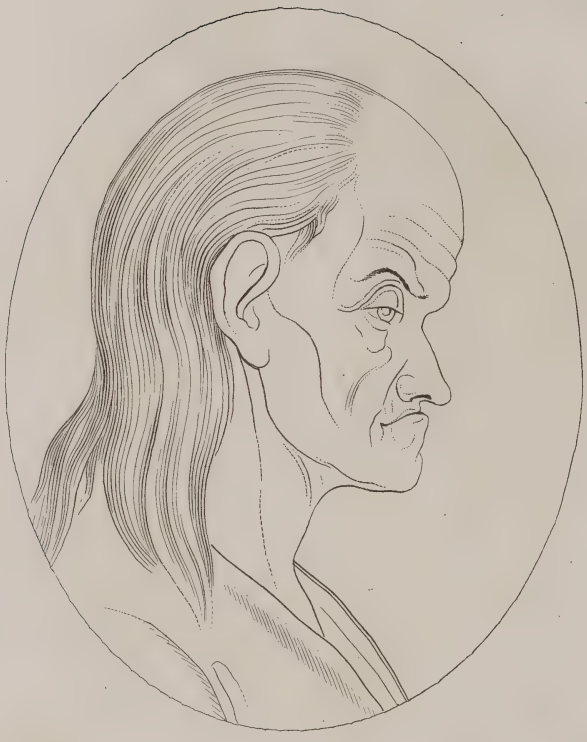
Choleric.

XI.



Sanguinet.

XII.



Melancholic.

when the pupil projects, and much of the under part of the white is visible, or when the upper eyelid retreats, so that it scarcely can be perceived; when the eyes open, or, again, when the eye is sunken, and the outlines are very definite and firm, without much curvature.

In this example the forehead, eyebrows, nose, chin, and hair, are very choleric; but the upper part of the countenance more so than the under.

XI.

The sanguine needs but little correction, except that the nose ought to be a little further from the mouth, and the eye not quite so choleric. The levity of the sanguine temperament waves, flutters upon the lip, which, however, at the bottom, is somewhat too phlegmatic.

XII.

There ought to be a deeper cavity above the nose and also of the jaw-bone, beside the ear, in this melancholic countenance. I have observed in many melancholic persons that the nose declines toward the lips, nor have I seen this in any who were not sometimes inclined to the melancholic; who likewise have projecting under lips, and small, but not very round, nor very fleshy, chins.

There are melancholy persons with very sanguine temperaments; men of fine irritability, and moral feelings, who are hurried into vices which they deeply abhor, and which they have not the power to withstand. The gloomy and dispirited character of such is perceptible in the eye that shuns examination, and the wrinkles of the forehead, standing opposite to each other. Persons of a real melancholic temperament generally have their mouths shut, but the lips are always somewhat open in the middle. Many melancholy persons have small nostrils, and seldom well-arranged, clean, white teeth.

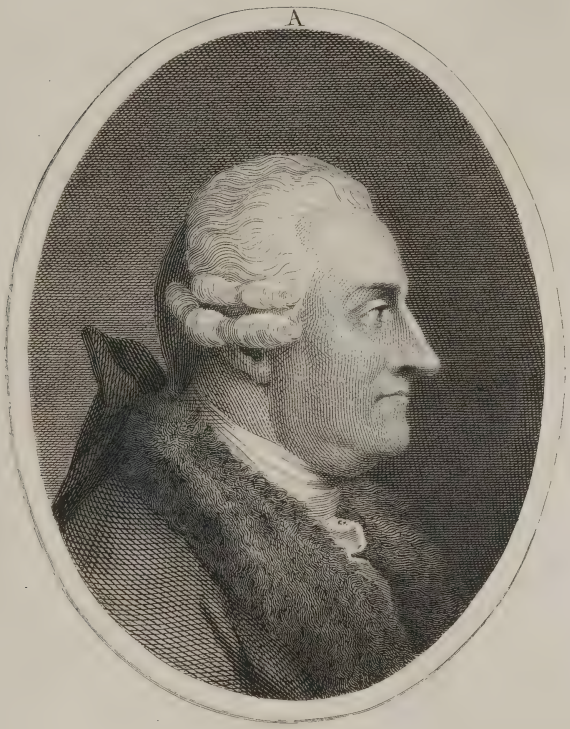
XIII.

Sanguine-phlegmatic—Somewhat choleric in the eyes: the nose, and mouth, very sanguine. Phlegm in the under parts of the countenance.—Discretion in the nose, almost more than in the forehead, which is much, as here drawn. A love of order, prudence, punctuality, and very happy activity, appear to be natural to this countenance.

XIV.

No person will expect to find the same character in this as in the foregoing profile. Here is the sanguine, more open, and productive. —A man of mind and taste. (Melancholy

XIII.



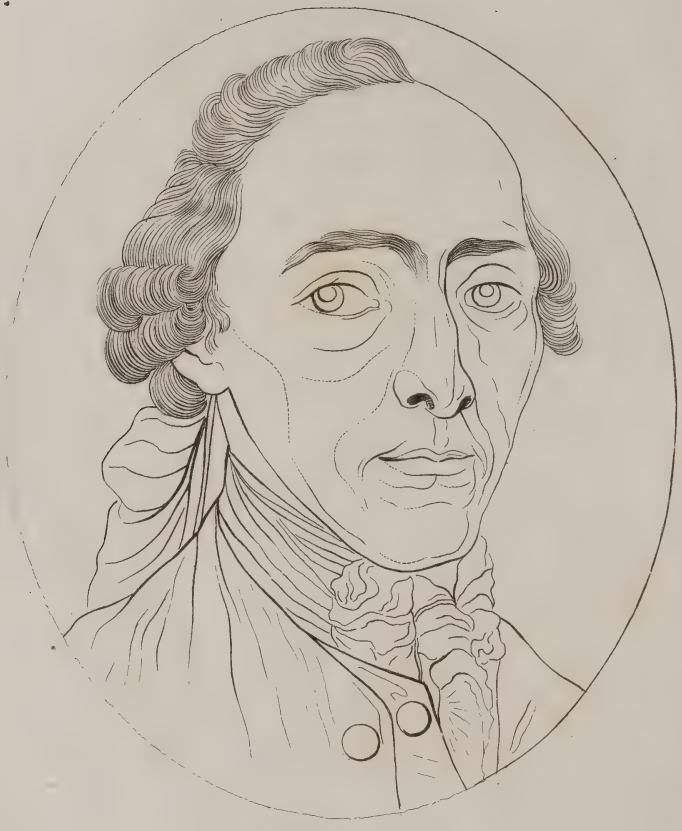
XIV.

Vol. III. p. 247.

XV.

Vol. III. p. 247.

XVI.



seldom accords with taste, though it agrees with order.) Power, activity, facility and dexterity in business; who has enjoyment and resolution.

XV.

According to the customary divisions, phlegm is here predominant, with something of the melancholic. This obstinate patience is impossible to the sanguine; neither can this forehead, which, in reality, cannot be called either phlegmatic, or choleric, agree with the sanguine. The penetration of the cool pertinacious enquirer is in the eye, experimental analyzing understanding in the nose, and calm discretion in the mouth.

XVI.

Undoubtedly a benevolent, noble, phlegmatic person, who has little of the jovial, but much of the cheerful: excellent, accurate, and detesting deceit. Such foreheads are not productive, but calm in examination. They are not easily led astray by enthusiasm, and, at most, but for a moment; but, what they have once convinced themselves is truth, argument cannot induce them to abandon. Their examination is slow, step by step, unalterable, and con-

tinued, till they have conquered all difficulties.

XVII.

This form of countenance evidently appertains to the sanguine-choleric. It is enterprising, commanding, tenacious, and has the appearance of greatness without being truly great. In the eye are projects; stability is in the forehead; the sanguine in the nose, consideration in the mouth, and force in the whole form.

XVIII.

Here is a contrast, between the extremely sanguine-choleric beard and the melancholy character of the forehead. The eye is choleric-melancholic, and sanguine-choleric the nose. This person reflects and ruminates rather on the objects of sight than on abstract subjects. There is resolution in the mouth, and a power of performance in the beard.

XIX.

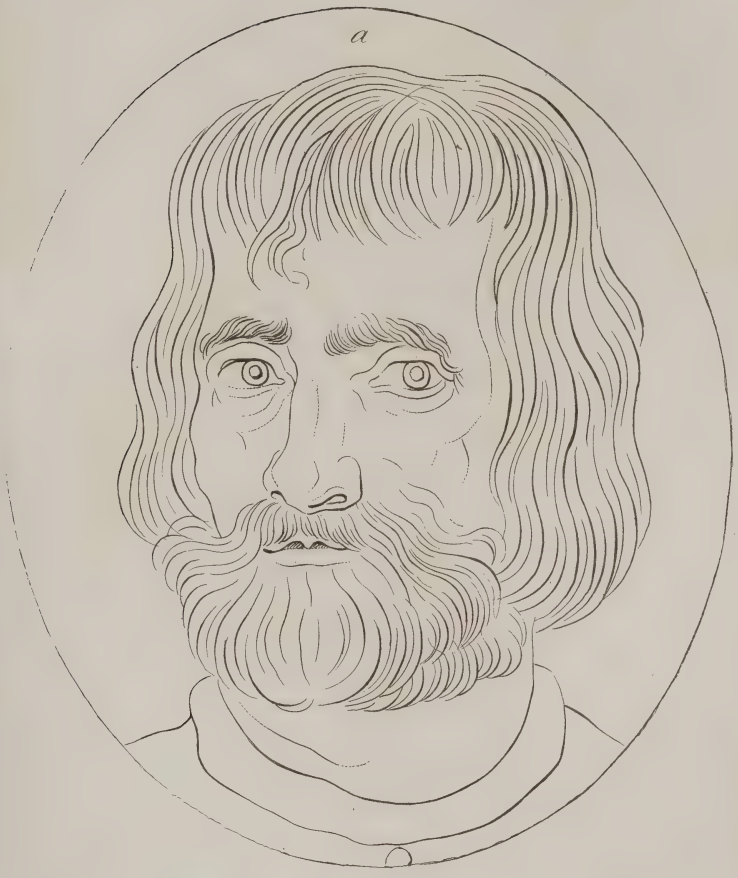
The epithet choleric-melancholic is far from being sufficiently expressive of this inexorable, rigorous, severely oppressive, inflexible countenance, which appears neither to know, nor to wish to know, any thing that relates to mild love. This forehead is

XVII.

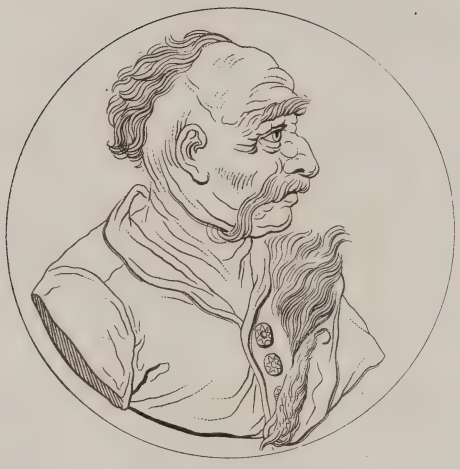
XVIII.

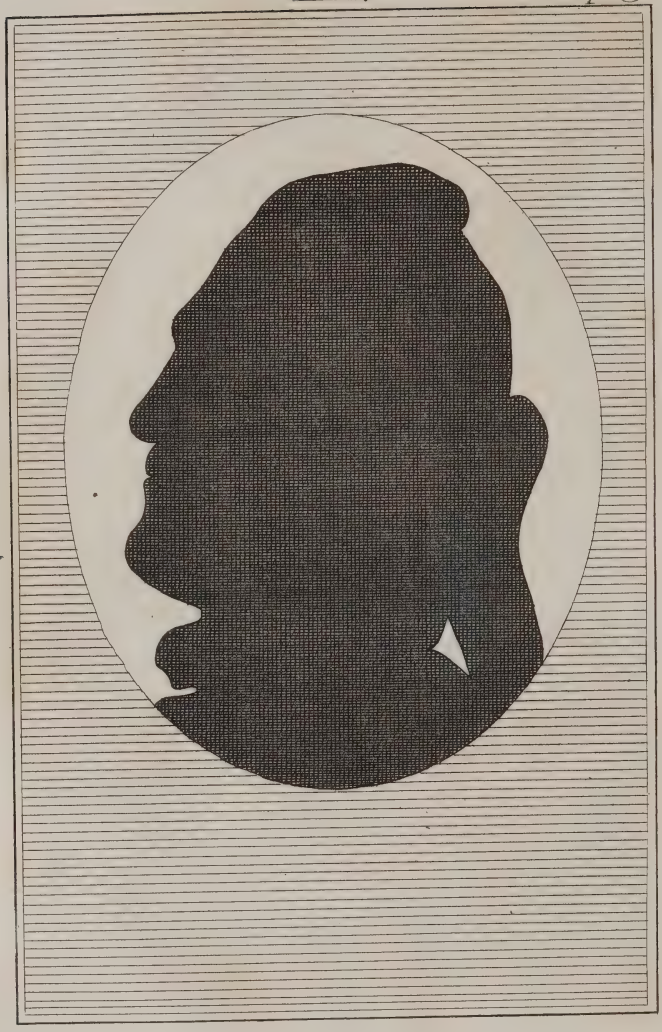
Heath Sculp.

XIX.



XX.





the origin of the long formed countenance: this no gentle ringlets ever can adorn. This penetrating eye leaves no defect unremarked; it magnifies every freckle, whether of face or mind.—The language of these eyebrows, this nose, this mouth is—*Noli me tangere.*

ADDITIONS TO THE THIRD CHAPTER, ON BODILY STRENGTH AND WEAKNESS.

XX.

Strength and ardour, enterprise, courage, contempt of danger, fortitude of the irritated and irritable. This strength is rather oppressive than patient and enduring; it proclaims its own qualities, respectable in a state of rest, terrible when rouzed.

XXI.

Strength of a very different, less noble kind; the strength of cunning and acuteness; strength rather to withstand than to proceed. There is none of the strength of activity in the nose; nothing extraordinary in the forehead; yet in forehead, nose, and chin, strength of withstanding, and in the latter inflexibility. In the mouth there appears to be something effeminate, something of cold dissimulation.

XXII.

Strength, vice and weakness combined. In the forehead, and especially in the chin, strength to withstand, united with cold insensibility. The neck is not Herculean; it is in contrast to the forehead and chin. The forehead and nose hard, and acute; rather crafty than wise. Dissimulation in the eyes, which are therefore far from firm, powerful, or heroic.

XXIII.

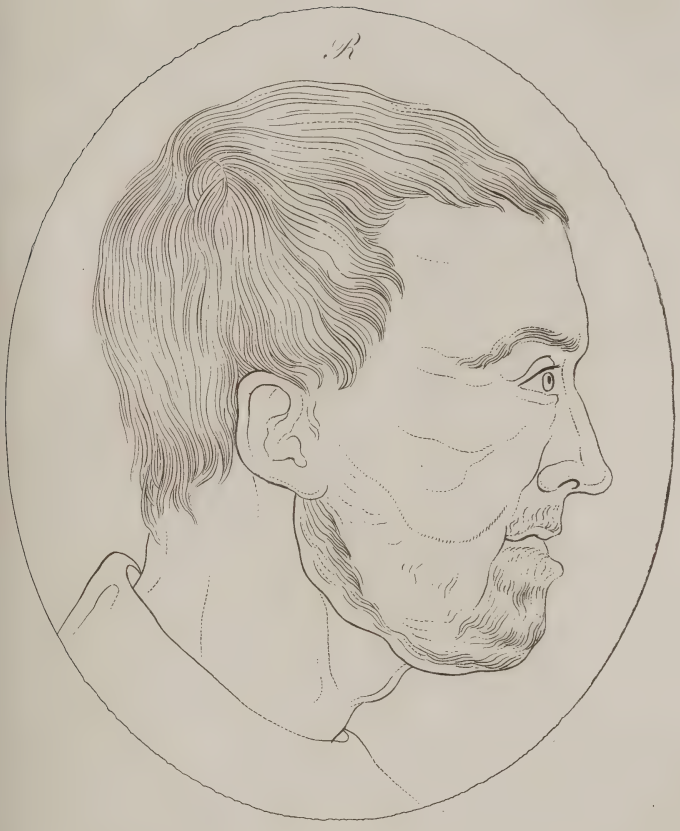
There is not, perhaps, in existence a more perfect model of unconquerable, all conquering, unassailable, yet flexible deliberate strength, than the Farnesian Hercules, of which this may be the twentieth copy. All is unity, undisturbed reflection on complete victory, with a conviction of self prowess that shall continue to remain invincible.

XXIV.

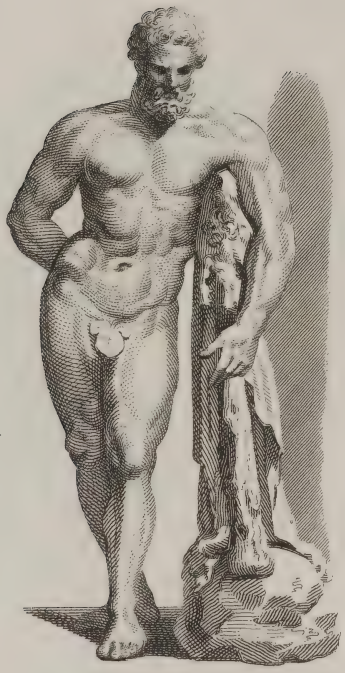
Rude, savage, ruffianly, danger-contemning, strength. It is a crime to him to have committed small mischief; his stroke, like his aspect, is death. He does not oppress, he destroys. To him murder is enjoyment, and the pangs of others a pleasure. The form of his bones denotes his strength, his eye a

Vol. III. p. 250.

XXII.



XXIII.

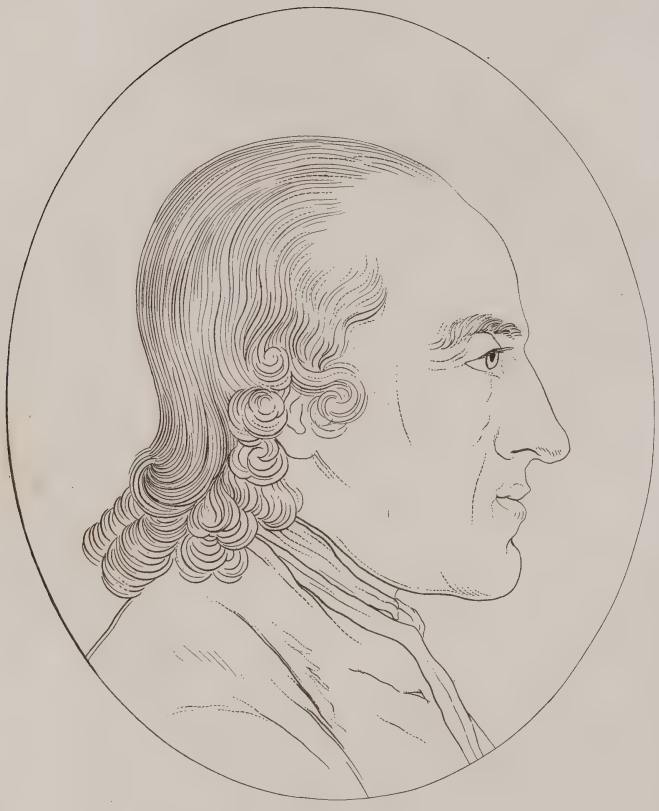


Heath Sculp.

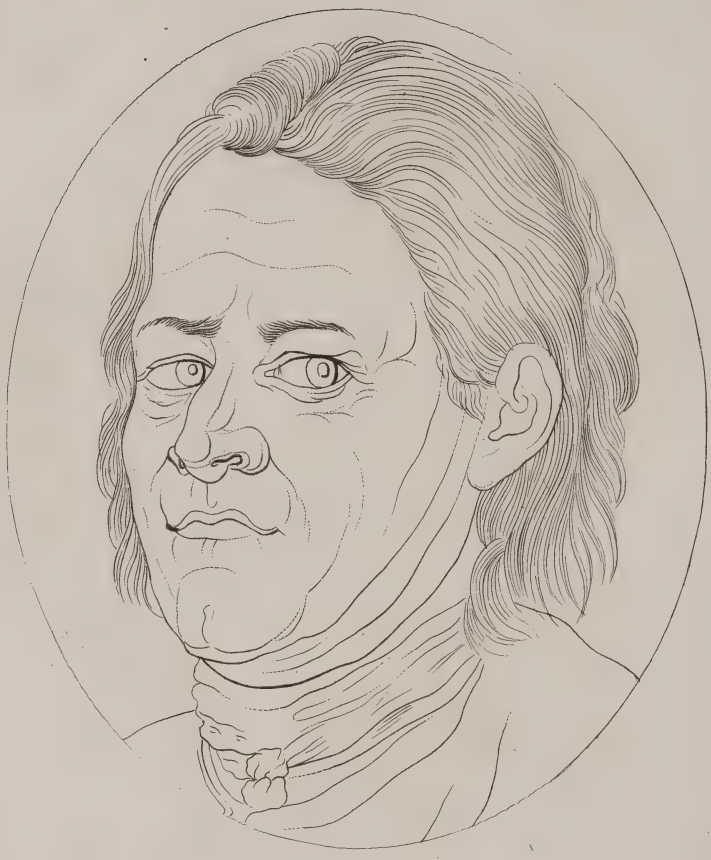
Vol. III. p. 250.

XXIV.

XXV.



XXVI.



thirst of blood, his eyebrow habitual cruelty, his mouth deriding contempt, his nose grim craft, his hair and beard choleric power.

ADDITIONS TO NATIONAL PHYSIOGNOMY.

A.

SWISS AND ZURICH COUNTENANCES.

XXV.

CALM wisdom, circumspection, simulation, a phlegmatic-melancholic temperament. All is unity, almost extraordinary, almost superior, yet neither; clear, unconfused, not inventive; quick of perception, not creative; active in thought, but not courageously progressive.

XXVI.

A CARICATURE of one of the noblest, firmest, most thoughtful, and sensible countrymen. The stability of the original is in this outline become obstinacy; the penetration of the eye censorious acuteness; and the fortitude of the mouth contemptuous severity; still is it a compact, original character, and worthy to be studied; easily persuaded to uncommonly daring actions, but not to evil.

XXVII.

Who could believe that this is the same countenance, in the former, too sharply, here, too timidly, drawn? Both penetrating, acute, rapid, not to be deceived. The forehead in this has most understanding and capacity for instruction; the mouth most honest industry; the nose most benevolence. The whole speaks one language, and I dare affirm that the original is one of the most sincere, thoughtful and friendly men that is to be found among the peasantry of Switzerland.

XXVIII.

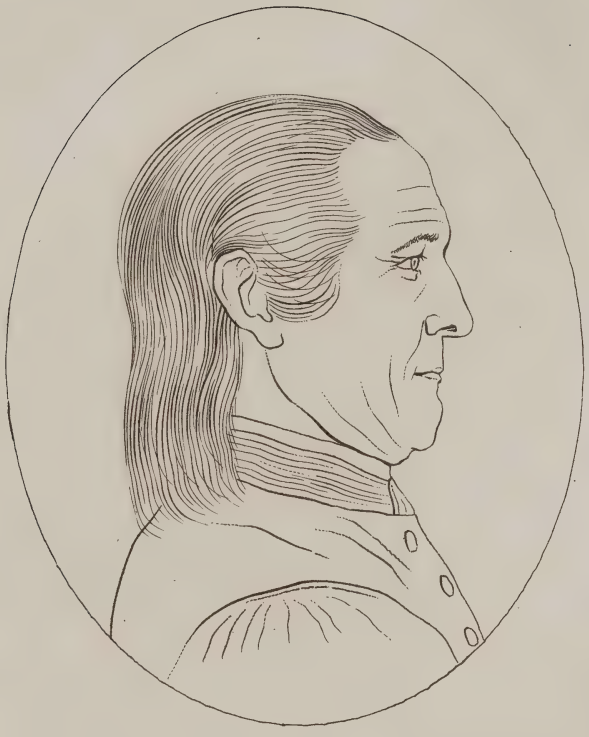
Another farmer of unwearied industry; wise to begin, courageous to pursue, and patient to complete. This head is formed much to comprehend and much to undertake; this eye to reflect. The nose is full of practical prudence. The mouth less eloquent than persuasive; the chin, the wrinkles are characteristic of rapid activity.

XXIX.

A farmer of Zurich, from the opposite part of the country; rather rough than strong, voluble than eloquent, imitative than inventive, insinuating than powerful; la-

Vol. III. p. 252.

XXVII



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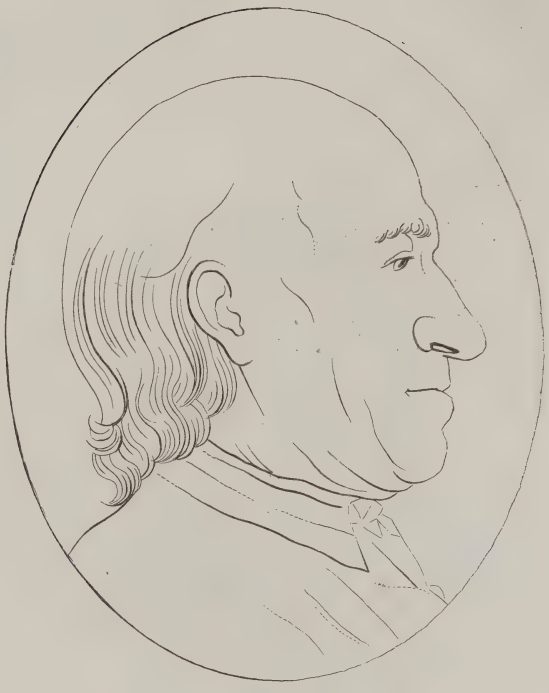

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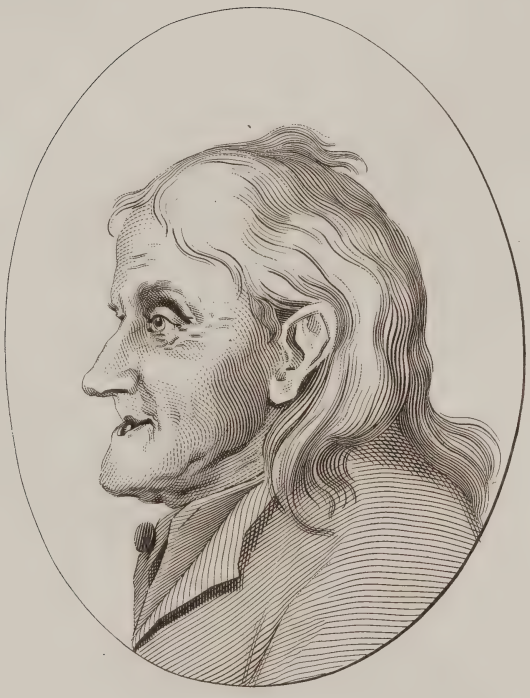
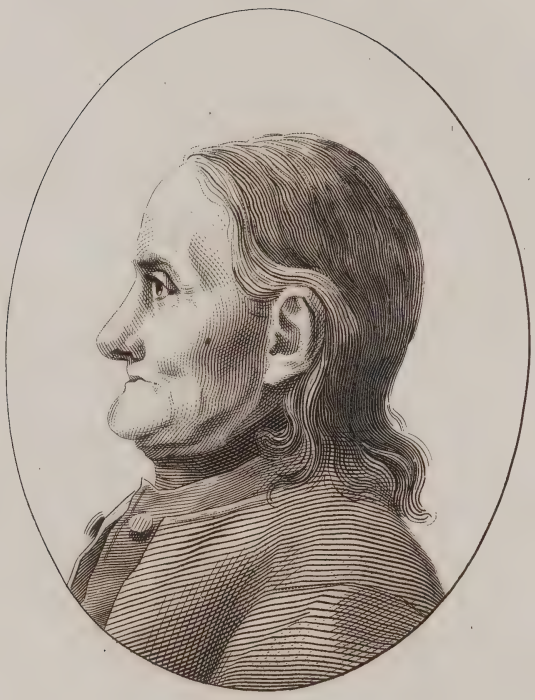


Vol. III. p. 253

XXX.



Heath Sculp.

XXXI.

bouring more from necessity than choice; apter to collect than to distribute, to desire than to enjoy.

XXX.

A COUNTENANCE which has the same relation to the former as the ideal has to the caricature. All is here, more regular, noble, decided, reflective, unalterable. How much more pure is the forehead; more simple, more thoughtful; the eye how much softer! —The nose is more patient; not so choleric, but, separately considered, appears to have less mind than the former. This mouth, this chin, are incomparably more desirous to return affection than the former.

XXXI.

ANOTHER countryman (mentioned in the first part of Meiner's Letters on Switzerland) and one of the most thoughtful and acute we possess; of a phlegmatic-melancholy temperament; not only accurate in proof but deep in research; full of calm, admiring, sensibility for all that nature contains of truth and greatness. Considered separately, the nose appears to have no character, but, united to this forehead, maintains

its worth. Beneath this powerful eyebrow rests a steady, unconstrained, penetrating eye. The whole countenance has the expression of calm, faithful, firm, wise, inoffensive, activity.

XXXII.

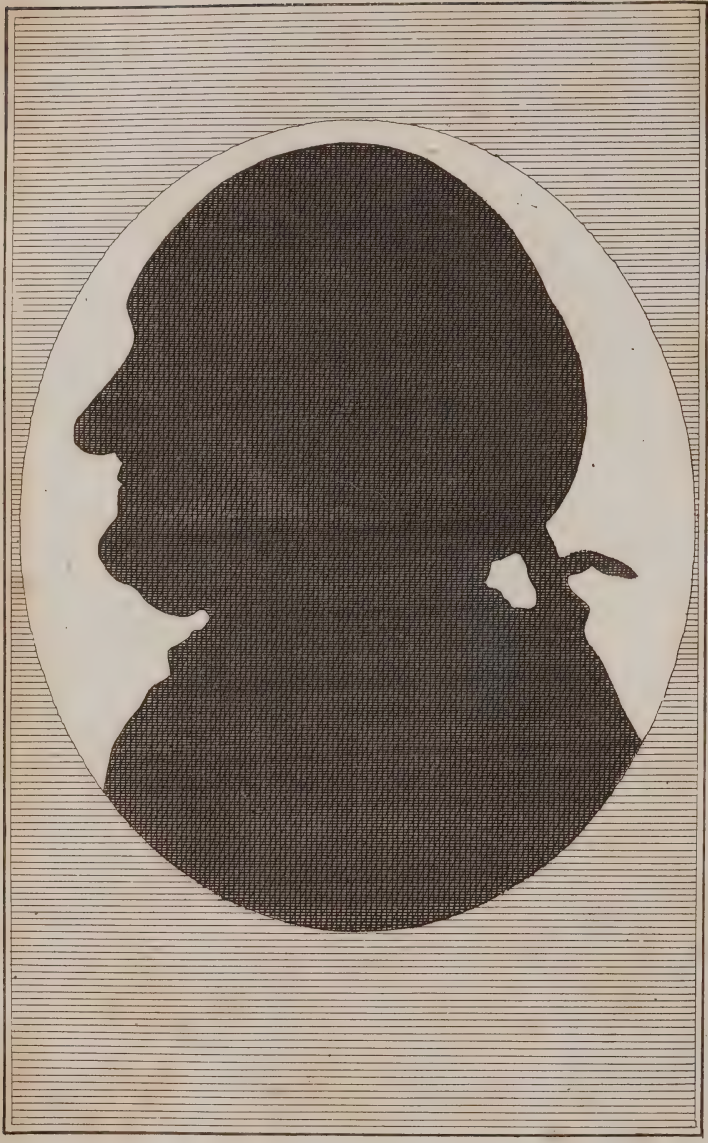
A FAITHFUL, discreet, innocent, wise, clear, mild, modest, well judging countenance, of an indefatigably industrious Zurich farmer, in which the traits all appear to harmonize in favour of faithful benevolence and propriety.

XXXIII.

THE profile of a young countryman of Zurich full of youthful simplicity, innocence, good nature, and good sense, who is now a man, and has formed himself after, and preserved the national character, in all possible perfection. This head, one of his first performances, appears to bear a like proportion to his present works as the countenance here given does to his present countenance: the same free accuracy brought to perfection; the same clearness, assiduity, and disgust for every thing that is merely manner; for every thing obscure; the same greatness of taste, and infantine simplicity.

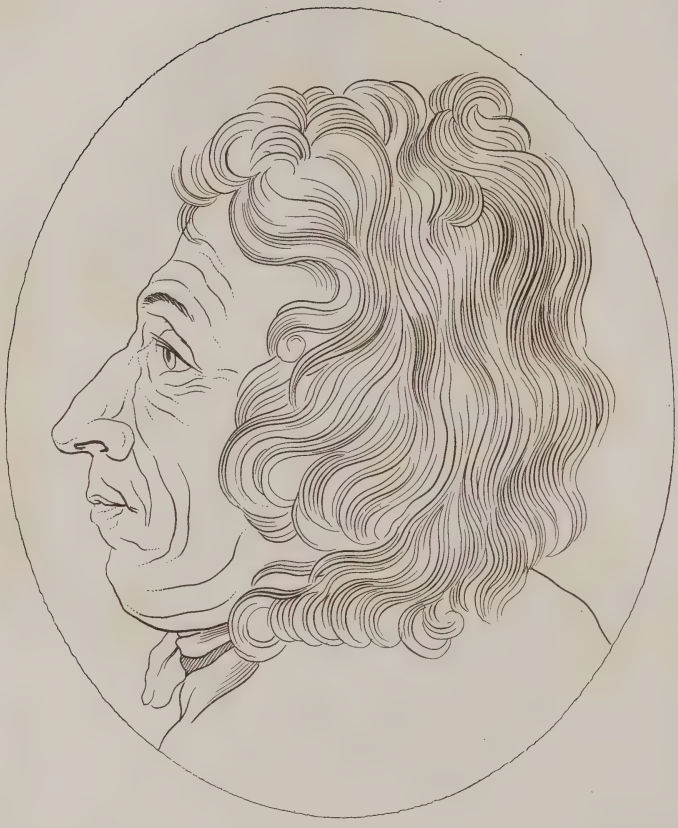
XXXII.

XXXIII



Vol. III. p. 255.

XXXV.



XXXIV.

A VERY expert tradesman: the countenance unspeakably decisive, to the very point of the double chin, for activity and discretion.—It is really astonishing to see how many prudent, expert, experienced, I am almost tempted to say incomparable, country people we have.—The cavity that will be formed, if a line be drawn from the end of the nose to the chin, and that occasioned by the descent of the forehead to the nose, are traits that, decisively, speak practical prudence.

I shall now produce some of the stupid countenances of my native country, in which, though I can perceive, I cannot analyze, those properties which are national. I may yet venture to say that the simple good nature of the country is apparent even in these.

XXXV.

NATURAL weakness of mind, which, though it will be generally felt, will be as difficult to define as those properties which are national. The forehead not considered, which is rather too long, according to the

present position, we cannot say of the nose and mouth that they are individually stupid. They have likewise much of the national character. The eye is not absolutely that of a blockhead. Inaction and relaxation are visible in the whole, and I could have predicted a remarkable limitation of power from the wrinkles of the forehead, and the cheeks; from the eyebrows, and, almost, from the hair alone.

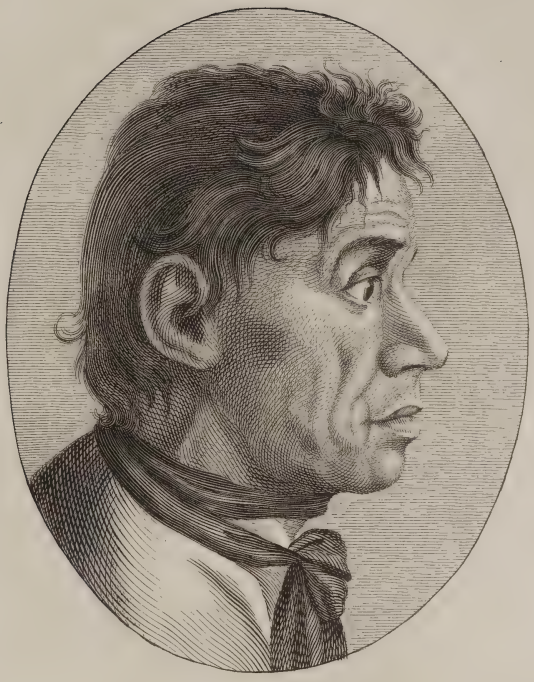
XXXVI.

The mouth and nose of this idiot have not lost the national character, though he is so natively stupid as to be incapable of being taught, or of any unexpected or original thought. There are decisive marks of stupidity not to be instructed in the eyebrows, the vacant eye, the cavity between the forehead and nose, and particularly in the mouth, chin, and neck. I should have discovered folly even in the wrinkles of the cheek.

XXXVII.

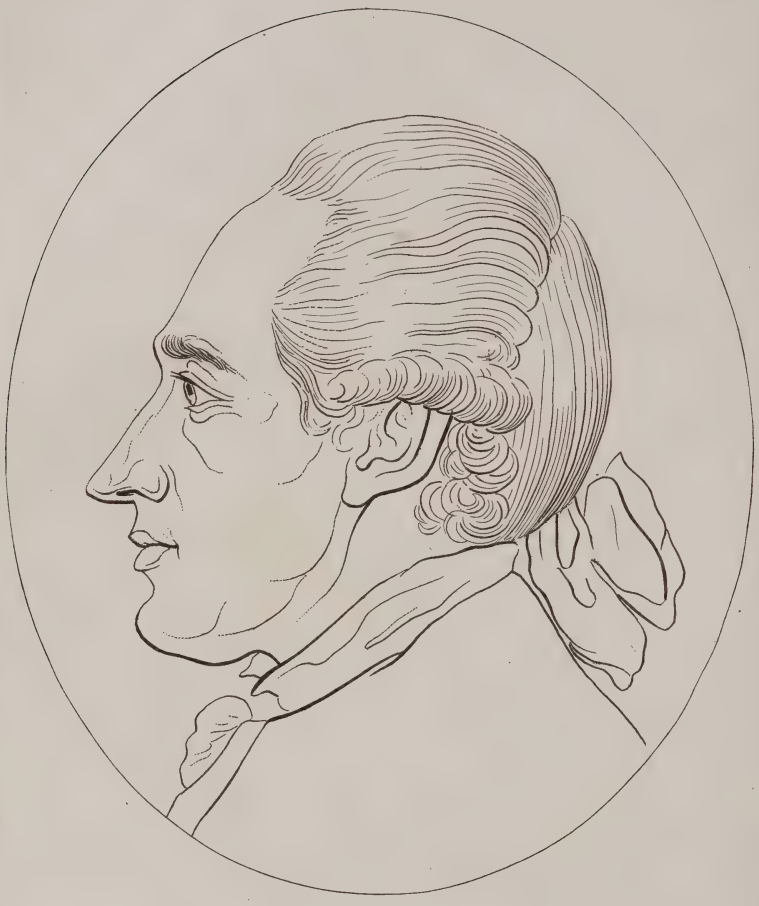
There is national character in the mouth of this fool. The forehead and eyebrows are positive caricatures of folly, often approaching the confines of genius. Dead as these eyes appear, I read in them caricature ex-

XXXVI.

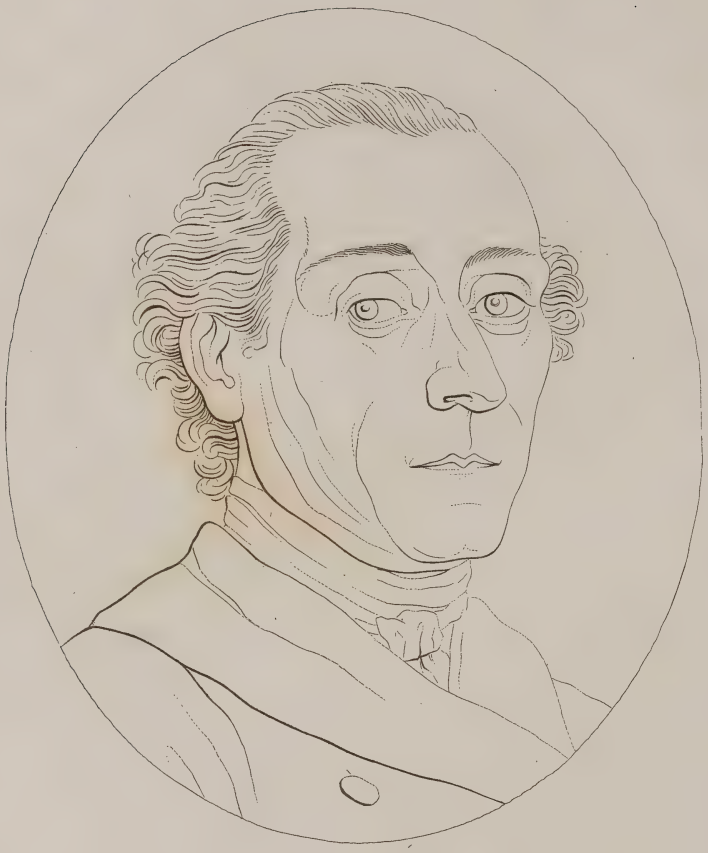


XXXVII.

Vol. III. p. 257.



XXXIX



pressions of mind; and, in fact, when this fool becomes warm, among ten silly things, he will have some one whimsical or original thought, which will make the serious laugh, and the philosopher reflect.

XXXVIII.

THE FOLLOWING ARE CITIZENS OF ZURICH.

A TRULY characteristic countenance of a citizen of Zurich; a perfect man of business, fortunate in enterprise, full of good nature, and politeness, such as distinguish the citizen of Zurich. Circumspect, active not hasty, quick not volatile, accurate not narrow. Determined, courageous, not rash; abounding in good sense, without enquiring what it is: impatient only with the tedious, peevish but with the dull, angry with nothing but the confused; sincere, worthy, bold, free, rather positive than complying; dexterous, cheerful, proceeding with animation in pursuit of his project.

XXXIX.

A SKETCH of a countenance such as will scarcely be found in any other nation. No

Englishman looks thus, no Frenchman, no Italian, and, certainly, no citizen of Basil, or Bern. The love of labour, innocent benevolence, tender irritability, and strength of imagination, are some of the ideas read in this short-sighted, and, apparently, enquiring eye, which seems to speak what all eyes easily understand.

XL.

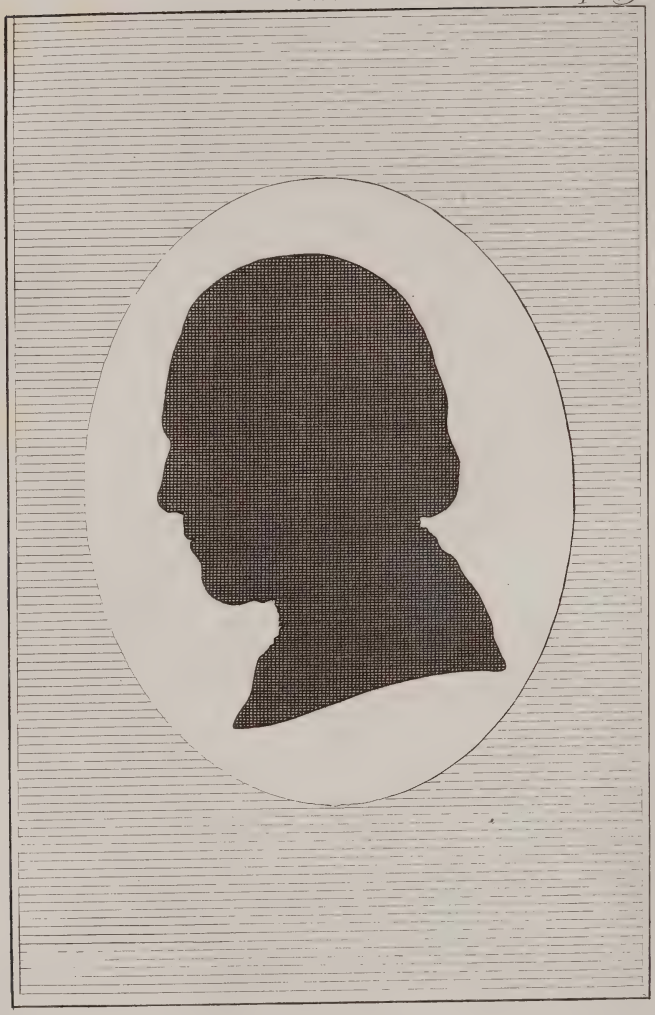
Good nature excepted, I find but few traces here that appertain to a Zurich countenance in particular, but many which are common to the Swiss nation. Firmness, fidelity, and industry, are here as much as they can be in a phlegmatic-sanguine temperament. Not an inventive mind, but an imitative and faithful copyist; not the eye of exalted and original genius, but of an accurate observer; no governing nose, but a mouth expressive of fidelity, and benevolent worth.

XLI.

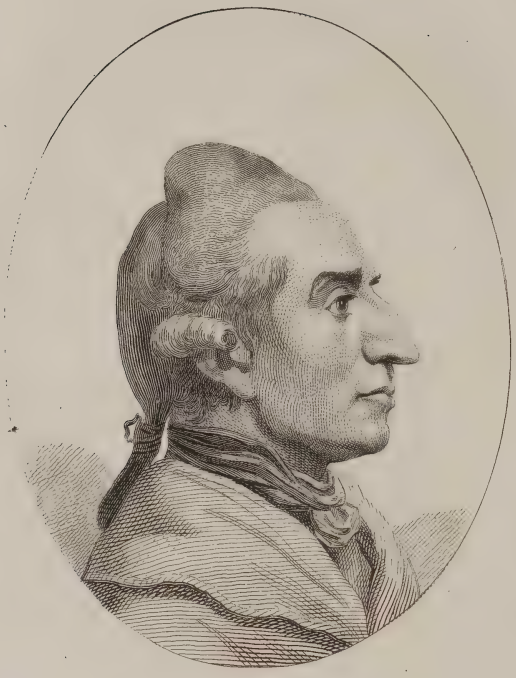
Another most worthy, industrious, and frank countenance of Zurich; the elder brother of the foregoing, but with much more of the character of the inhabitants, especially in the nose and mouth. We have

XL.

XLII. *Vol. III. p. 259.*



XLIII.



Heath Sculp

very few of the strongly arched, or remarkably snub nosed; our character, which is that of all pleasing, happy, mediocrity, is particularly seen in the feebly delineated nose.—Industry and good humour are in this mouth.

XLII.

A NOSE superior to the former. Such are very uncommon, in Zurich, as, indeed, they are in general. I am unacquainted with any nation which is distinguished by noses so gently curved. What remains abounds with Zurich character; calm industry, mild fidelity, a desire to serve, order-loving, peaceful, benevolence.

XLIII.

A NOBLE modest person, of a melancholy phlegmatic temperament, who, likewise, has very much of that which distinguishes a citizen of Zurich from all nations, as it does, also, from the other inhabitants of Switzerland. That precision, tranquillity, fidelity, coldness, civility, firmness, assiduity, and rectitude, which are the principal characteristics of the people, are remarkably conspicuous in this profile.

XLIV.

WE shall conclude these examples with the profile of a person whose father was a

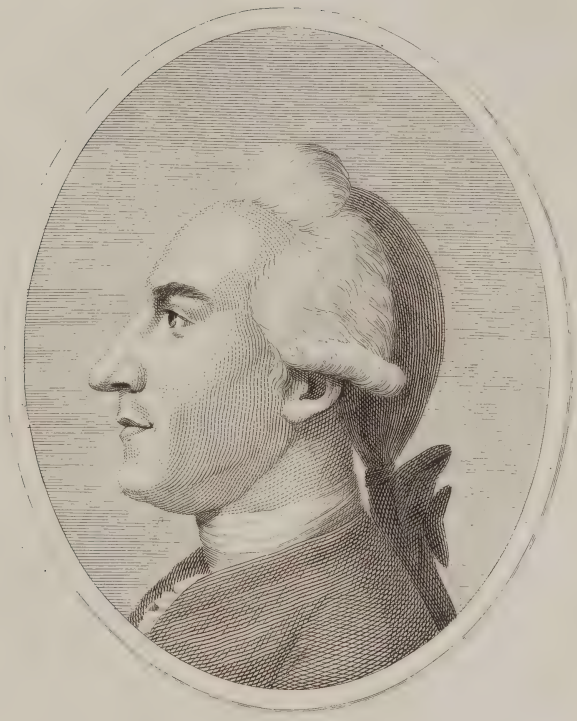
native of Zurich, and whose mother was French. In my opinion, the characteristics of the French nation are throughout prevalent. The engraving is, indeed, very imperfect, and contains little or nothing of the acute understanding and delicacy of its extremely accomplished original, yet must it be confessed that the citizen of Zurich is almost lost in this evidently French formation.

Such original countenances are not the product of this country. Such a forehead, requiring such eyebrows, such eyebrows, requiring such a nose, and such a nose, to which a like chin must be annexed, are not formed in our climate, unless by foreign aid.

XLV.

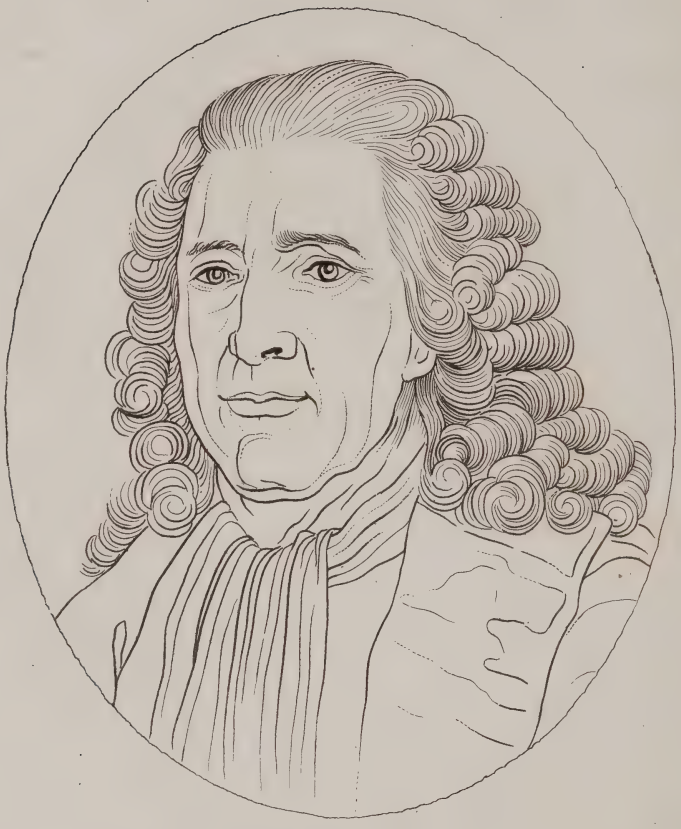
A RUDE skeleton of a Frenchman of discretion, who might be mistaken for an Englishman, did we not accurately attend to the outline of the forehead, which is such as could scarcely be found in an Englishman. The wrinkles and their linear direction seem almost peculiar to the French. The eyes are particularly expressive of mature discretion, and calm research of wisdom.

XLIV.



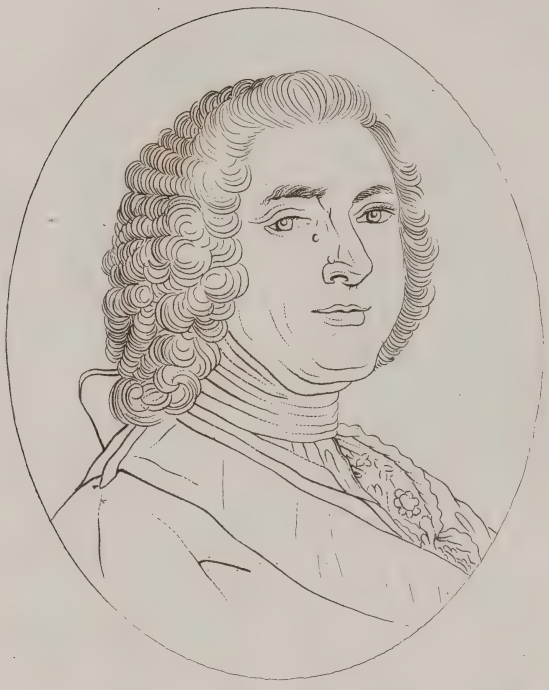
XLV.

XLVI.



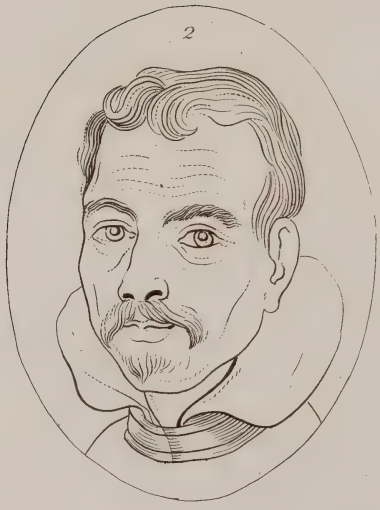
Voisin?

XLVII.



D'Argenson.

XLVIII.



XLVI.

The delicate construction of the forehead, the aspect of the man of the world, the beauty of the nose, in particular, the somewhat rash, satirical, mouth, the pleasure loving chin, all shew the Frenchman of a superior class.—The excellent companion, the fanciful wit, the supple courtier, are every where apparent.

XLVII.

Another very different and more firm and thoughtful Frenchman. The upper part of the countenance to the end of the nose seems almost English; the under has the national sanguine of the French. The eyebrows in an Englishman would certainly be more firm, compressed, and shaded; in other respects I love and esteem such countenances much.

XLVIII.

1. William Hondius, a Dutch engraver, after Vandyck. We may here compare the Dutchman and the Spaniard; humility and pride; mild, languid, slow, industry, with enterprising, daring, conscious, heroism.

This forehead is more rounded, not indeed common, nor ignoble*. The eyebrows more curved, the eyes more languid and sinking, the whole countenance more oval, ductile, and maidenly.

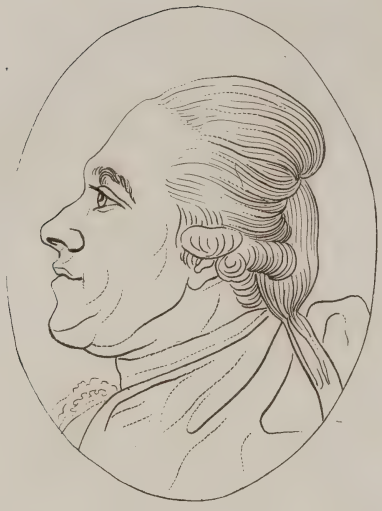
2. Louis de Varges, a painter, born at Seville, full of Spanish expression: the forehead broad and high, the eyebrows masculine, the eyes open, not sleepy, the nose broad, or rather with a broad back; gravity, courage, arrogance, or rather resolution in the mouth. Neither head contains any thing more than the mere outline of the manly, firm, and strong. The wry mouth in the upper, and the misdrawn nose in the lower, are pitiable.

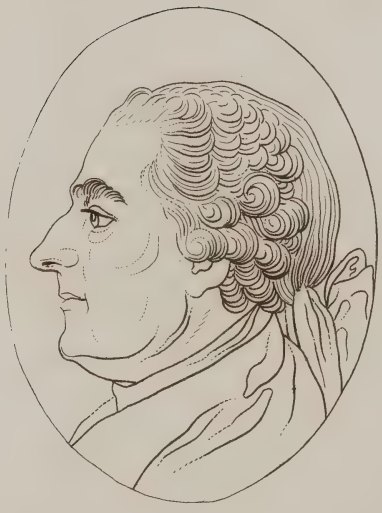
XLIX.

Two profiles, German and English.—Which is which?—Hesitation is unnecessary. How fine, how desirable, is the lower head! The upper, if not stupid, is, at least, common; if not rude, clumsy: a caricature I grant, yet, however, there is something sharp and fine in the eye and mouth, which a connoisseur will discover, but very differ-

* The original adds—*Bey nahe Kartesische.*—We are uncertain whether, by this, card-like, Cartesian, or indeed what is meant. T.

XLIX.





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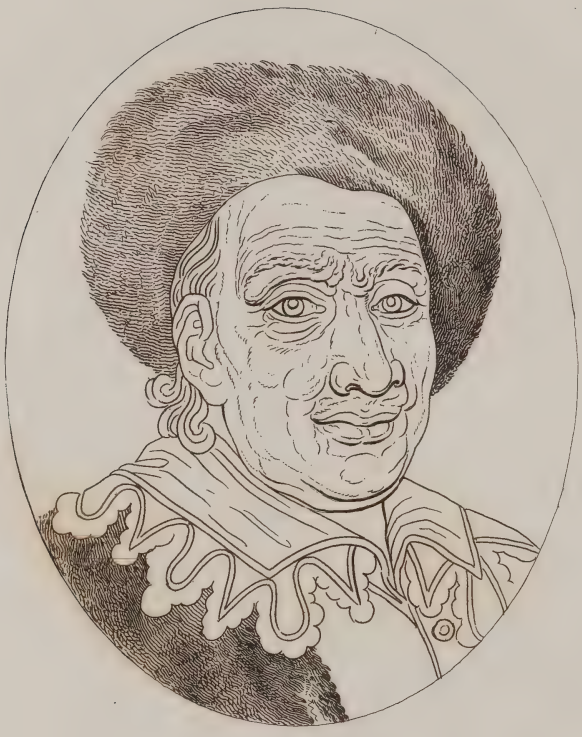


LI.

Savonarola.

LII.

ent from the fineness and delicacy of the other. How much nobility is transparent, in this thinking profile, through the mist of gloom by which it is overshadowed! Draw the line from the tip of the nose to the end of the chin, and the line, already remarked, of acute discrétion will be apparent.

L.

A GERMAN countenance, indubitably; concentered to one visible, limited, purpose; full of phlegmatic patience, fidelity, and calm observation; formed to learn, imitate and finish: civil, ready to serve, most capable of works of art, without great sensibility, or creative genius.

LI.

AN equally indubitable Italian countenance, apparent in the forehead, eyes, nose, mouth, and chin: candid, pious, eloquent, and intuitive; not enquiring comprehension, sublime free-thinking, nor the creative power of system-building, but an inexhaustible expansion of heart, humility, and serious exhortation, appear to me visible in this face.

LII.

THIS head is visibly Russian; at least there will be no hesitation in answering the

question—Is it English, French, Italian, or Russian? The retreating of the upper parts, the high eyebrows, shallow eyes, short, somewhat turned up, nose, and the large under part of the countenance, shew the Russian. Worthy, faithful, good, brave; one to whom all wish well.

LIII.

1.

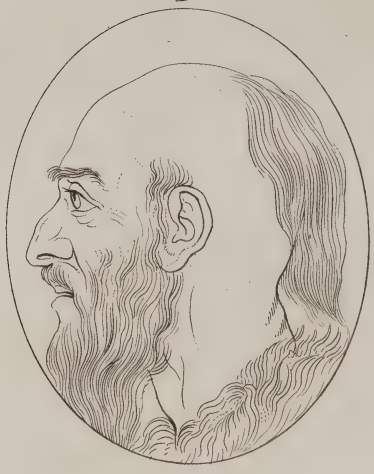
Manifestly a Turk, by the arching and position of the forehead, the hind part of the head, the eyebrows, and particularly the nose. The aspect is that of observation with a degree of curiosity. The open mouth denotes remarking, with some reflection.

2.

The profile of a brave Russian soldier, of Nishnei Novogorod, who, it is visible, has been formed in the Prussian service. He has little of national character, unless we include the fleshy, the rude, and the heavy. There is nothing stupid, but, rather, something of reflection, activity, rectitude and firmness, in his countenance. The eyebrows of both these heads are peculiar and characteristic.

LIII.

1



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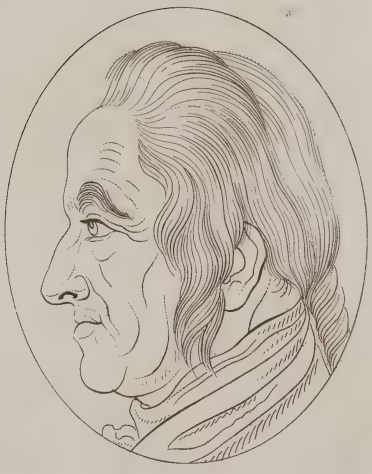

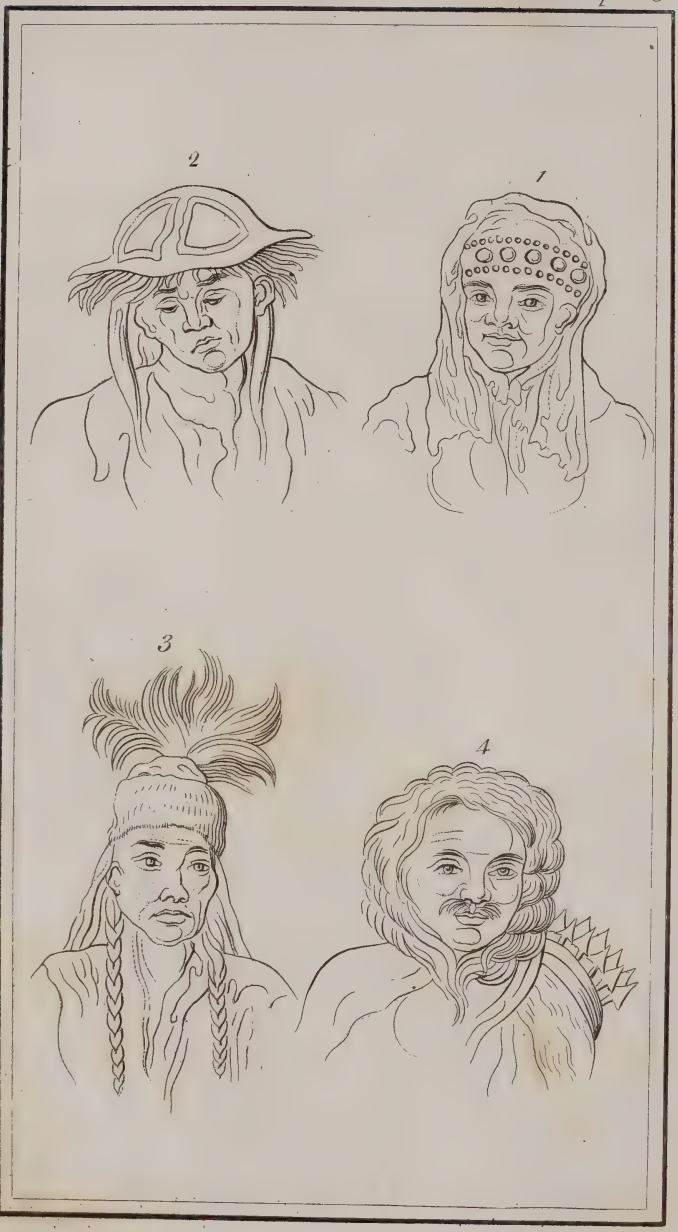
2
1
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4

LV.

LIV.

That these are neither French, Italian, German, nor English countenances will easily be seen; but not so easily that they are northern characters, employed in hunting and soothsaying, under the wide ruling Russian sceptre. The sleepy eye, the short thick nose, and the rather large mouth, especially the very remarkable under lip, and the inclination to breadth, in the full face, are manifestly the chief marks of their national character. Indolence and limited sensuality are apparent throughout.

LV.

What Mr. Fuseli has said (page 111) concerning the attitude of the body, the turn of the head, and the position of nations, in a state of inaction, is as true as that each nation has a certain predominant temperament, and a certain general conformation, the extreme boundaries of which cannot be passed. Seldom will the Frenchman, Englishman, Swiss, or Turk, comport himself with the firm negligence, the carelessness, and ready obedience visible in this Sclavonian.

LVI.

THE GEORGIAN AND BASHKIR.

Two heads the extreme difference of which must strike the most stupid eye. The physiognomist may consider them very variously, either as they relate to humanity, national character, beauty, or deformity.

How great soever may be the distance between human forms, between men and men, this Bashkir certainly stands on the lowest step; therefore, from his scull and the outlines of his countenance, we may abstract the lines and angles of the lowest, of the meanest, gradation of humanity. Let us therefore determinately enquire what it is that has so much sunken this countenance, and rendered it so abhorrent. It is (1) the unnaturally projecting, not human, and, indeed, impossible, inclination of the forehead downward; its unevenness; its incapability of raising itself like another forehead, or of looking up to heaven: (2) the small brutal eye, to which, properly speaking, there is no eyelid: (3) the savage, large, bristly, eyebrow; (4) the sharp cavity under the forehead; the extreme disproportion of the small blunt nose; (5) the small upper

LVI.

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lip; (6) the monstrous out-pouting under lip; and (7) the small chin. These traits, individually, decisively, speak stupidity, and impossibility of improvement. The countenance here depicted appears equally incapable of love, hatred, and all metaphysical abstraction. It may be enraged for a moment, brutally, but cannot hate; for hatred implies a voluntary recollection of the imperfections of our enemy: and the love of which this countenance is capable, is probably nothing more than the absence of anger.

The Georgian proves the truth of the observation, that the ancient artists did not endeavour to surpass but to equal nature. Generally considered, this form has much of the antique ideal; of its simplicity, softness, outline, and harmony. But having said this we must add the countenance is void of mind and of love. Its form may be capable of love, but as here drawn has none. Animated true beauty has its source in love; nor can it be too often, too forcibly repeated, that each active moral power, each glowing property of mildly ruling benevolence, excites and prompts physical beauty, in the worst form, if it be capable of love; for where that capability is, there is a capability of beauty. This Georgian has but the appearance, not the essence

of beauty. Harmless innocence is here, but the forehead and the descent to the nose are as contradictory as possible. The rest of the outline, from the end of the nose to the chin, contains only indefinite shades of the beauteous form, therefore neither great nor exciting love. There is a greatness in the eye, but not that of the youthful virgin. I may venture to say that there is the discord of harmony in the Bashkir, and the harmony of discord in the Georgian; or, rather, indeed, the countenance of the Georgian is not so much a whole as that of the Bashkir. Viewing them both together, having conceived disgust and abhorrence at the one, we seek repose in the other, in which there is much real beauty, and the defects of which we endeavour to conceal from ourselves, recollecting the comparative pleasure it gives.

As we have mentioned antiques, we will conclude the subject of national character with two female profiles, which must have been peculiar to the Greeks.

LVII.

We have here what is called a Grecian profile; the famous descent of the forehead

Vol: III. p: 268.

LVIII.

to the nose in one continued right line. But can any person, having a sense of truth and nature, suppose this natural and true? I will never more pronounce such words if any such living profile can be found; or, were it possible to find such, if the person who possessed it were not most blockishly stupid. This countenance is, in fact, merely imaginary, and only betokening the vapid and unimpassioned countenance of a maiden. The eye is as perfect marble as the eyebrow, and the whole profile. The cavity between the under lip and the chin, with the arching of the chin itself, notwithstanding apparent beauty, are either stone or, at least, extremely inanimate.

LVIII.

Depraved is that taste which can call this graceful, and therefore it must be far from majestic. I should neither wish a wife, mother, sister, friend, relation, or goddess, to possess a countenance so cold, insipid, affected, stony, unimpassioned, or so perfectly a statue. The former may probably deceive by an appearance of modesty, but he alone who may be deceived by the most vapid and excessive affectation can be imposed upon by the present.—See what has been before observed on this subject, page 34.

ADDITIONS TO THE FRAGMENTS VI, VII. VIII. IX. X.

A.

MOTHER-MARKS, PAGE 131 AND 156, &c.

LIX. LX.

A GIRL between six and seven years of age, who was taken from town to town as a show, and who was spotted with hair like a deer, and particularly remarkable for the spongy excrescences on her back, which were also thinly overgrown with deer-coloured hair. Her mother, during pregnancy, had quarrelled with a neighbour concerning a stag. The engraving is an exact representation of the girl.—But I am here on the brink of a precipice, and dare not risk another step.

Certain it is that the excrescences were there, though I acknowledge I could not discover any likeness in them to a stag. I know not whether we ought to credit the assertion of the father, that there was a resemblance to the stag when flayed; I can only say that the colour and growth of the hair were like that of a stag. The hair, also, of the forehead, arms, and legs differed from

LIX

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LX

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the hair of the head; and the former likewise had some resemblance to the hair of a stag, which was a very extraordinary circumstance. The influence of the imagination on this child appears to me to be unquestionable.

Let us rest satisfied with the conviction that such it was; and not too hastily enquire how it was.

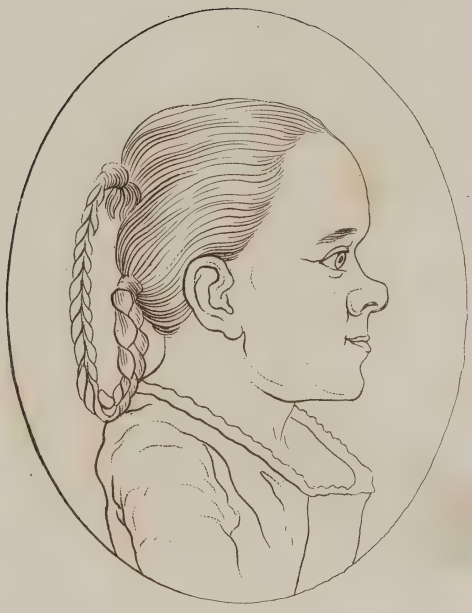
Many hundreds can attest to the truth of this phenomenon; therefore the possibility of the effects of the mother's imagination on the child cannot be controverted. I much doubt whether we may not hence discover a most fruitful source of beautiful and better countenances, and, consequently, of character; and whether rules might not be given, as Mallebranche, if I do not mistake, has proposed, how the pregnant mother ought to conduct, to employ herself, in order to produce the best possible influence on the mind and heart of the embryo. Rules which may, in a certain degree, conduce to health and proportion, and probably, also, facilitate and prepare good moral formation.—Whether rules might or might not influence original formation, and prevent the inexplicable errors of conception, we have already given our thoughts.

It ought also to be observed that the child under consideration was of extraordinary bodily strength, and quick at remarking. Growth, fulness, compression, form, muscles, shape, comportment, attitude, all denoted the future woman active and fruitful.

LXI.

A GIRL of sixteen, little more than two feet high. Her countenance is evidently childhood enlarged. The still visibly projecting forehead speaks the infantine countenance, as does the weakness of the cavity formed by the forehead and the nose. Age is particularly visible in the under part of the countenance, and maturity seems to have hurried from the upper part of the countenance to the under lip and the neck. A good physiognomonical eye will probably of itself discover this mixture of youth and age. The girl had a tolerable understanding, or rather a strong memory, and volubility of speech. These are particularly visible in the eyes and mouth. Grace and delicate feelings were neither in the character, nor are they in this picture of the girl.

LXI.



N. Stoberin.